

Tuesday 29 April 2025

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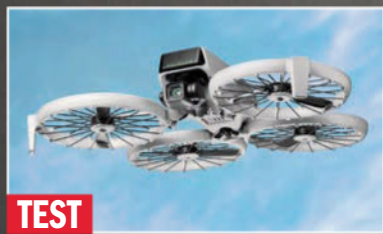


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80 years on

Glyn Dewis discusses his
poignant portrait project on
WWII veterans



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Welcome



With the upcoming 80th anniversary of VE Day it's our pleasure to publish Glyn Dewis's portrait project on the surviving veterans. It's an interesting read, and perhaps it will inspire you to start your own portrait project. Also this week we feature an eclectic selection of winning images from the Sony World Photography Awards. The exhibition is on at Somerset House until 5 May, and I highly recommend a visit if you can make it. Finally, don't miss our own event at the end of May – our Festival of Outdoor Photography is a feast of inspiration on all aspects of landscapes, nature, street and travel photography by some of the UK's top exponents. See page 38 for details on how to get tickets.

Nigel Atherton, Editor



COVER PICTURE © GLYN DEWIS. INSET, BOTTOM: © RHANNON ADAM, UNITED KINGDOM, WINNER, PROFESSIONAL COMPETITION, CREATIVE, SONY WORLD PHOTOGRAPHY AWARDS 2025

Our cover image this week was taken by Glyn Dewis and is part of Glyn's WWII Veterans portraits project – see more in our feature on page 12

THIS WEEK'S CONTRIBUTORS



AMY DAVIES
Features Editor

Amy brings us Helly Barnes's interview with Glyn Dewis, and tests Xiaomi's 15 Ultra



JESSICA MILLER
Dep Online Editor

The manager of our social media channels selects more great reader images on page 44



ANGELA NICHOLSON

Former AP technical editor Angela tests a beginner-friendly drone, the DJI Flip



DAMIEN DEMOLDER

AP's former editor tests Neewer's camera slider for timelapses and video motion



ANDY WESTLAKE
Technical Editor

In charge of the technical pages, our resident kit expert also curates the Buying Guide



JOHN WADE

In Tech Talk this week, our expert authority on vintage cameras looks at an Ensign folding camera

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© MUSA BAWALI

Groundbreaking ultra-fast telezoom from Sony

SONY has announced an ultra-large aperture telephoto zoom, the FE 50-150mm F2.8 GM. It's designed for subjects such as portraits, weddings, fashion, events, and indoor sports photography, where the additional light-gathering and background blur capability could be beneficial. Despite the f/2 aperture, Sony has managed to keep the size and weight close to that of a traditional 70-200mm f/2.8 lens.

This being one of the firm's top-end G Master designs, it uses a complex optical formula with 19 elements in 17 groups. An array of special elements is employed to keep colour fringing to a minimum while maximising cross-frame sharpness.

Autofocus employs four XD linear motors and is designed to keep up with shooting at 120 frames per second for both stills and

video. The minimum focus distance ranges from 0.4m to 0.74m, giving a maximum magnification of 0.2x. A floating focus mechanism is designed to maintain high image quality at all distances.

The lens is 200mm long, 102.8mm in diameter, and weighs 1,300g (excluding the tripod mount foot). It boasts dust- and moisture-resistant construction, with a fluorine coating on the front element to repel grease and water. The filter thread is 95mm.

A full set of controls is onboard, including an aperture ring that's switchable between clicked and smooth operation. There are three focus hold buttons arranged around the barrel, along with switches for AF/MF and full-time direct manual focus (DMF).

The Sony FE 50-150mm F2.8 GM is due to go on sale in early June for £3,800.

Fast wide zoom from Samyang and Schneider-Kreuznach

SAMYANG has partnered with Schneider-Kreuznach to announce its first super-wide zoom, the AF 14-24mm F2.8 FE for full-frame Sony cameras. This relatively light and compact lens offers a useful focal length range for a variety of subjects, including landscape, architecture and interiors. With its relatively bright aperture, it could also be useful for nightscapes, astrophotography and even environmental portraits.

Photographers looking to cut back on the bulk of their kit will welcome the compact size (88.8mm long x 84.0mm in diameter), and the light weight of 445g. The lens also boasts weather-sealed construction and is compatible with 77mm screw-in filters.

Optically, the design employs 15 elements



in 11 groups. Minimum focus distance is just 18cm, giving a maximum magnification of 0.26x. A focus mode switch and focus lock button are built in, along with a USB-C port. The lens will be on sale in May for £1,050.



© GRAHAM MACFARLANE

Walkies!

TO MARK National Pet Day earlier this month, printing giant CEWE has revealed five of its favourite animal companion-related entries from the CEWE Photo Award – which it claims is the largest free photography competition in the world. Number one spot went to 'The Dog Walk' by Graham Macfarlane, shown above. The CEWE Photo Award is open for submissions until 31 May and is free to enter. There are ten categories, including animals, nature and wildlife, cooking and food and more. See cewe.co.uk/cewe-photo-award

'The Dog Walk' by Graham Macfarlane



Fast budget prime from Viltrox

 VILTROX has announced an f/1.2 full-frame prime lens for the competitive price of £959. The AF 35mm F1.2 LAB FE is an autofocus lens for Sony E-mount which combines five extra-low dispersion segments, three high-refractive-index elements and two large precision aspherical lenses, while also featuring a 0.96in LCD display for quick access to settings. It weighs under 1kg and is splash- and dust-resistant, too. See bit.ly/fastviltrox



The Viltrox AF 35mm F1.2 LAB FE

Noted photojournalist killed

 PALESTINIAN photojournalist Fatima Hassouna has become another victim of the war in Gaza, killed alongside seven members of her family in an Israeli air strike earlier this month. A documentary on Hassouna's work is about to be screened at the Cannes Film Festival, and the Palestinian Journalists' Protection Center described her death as a 'crime'. It notes that 212 journalists have died in the Gaza Strip since 7 October 2023.



Photojournalist Fatima Hassouna

© FATIMA HASSOUNA



Viewpoint Gill Prince

We need to stop being hung up on getting it right in camera and stop seeing editing as a cop-out

When I first started to take photography seriously, I spent huge amounts of time looking at other photographers' work, trying to determine what separated a good image from a really great image. And it was quite a shock when I realised that the answer was photo editing – or 'post processing' as it's often called, sometimes abbreviated to 'post.'

That lightbulb moment changed everything for me, and I've genuinely never looked back. Which is why I really struggle with the advice I often see given to beginners – that they should 'get it right in camera', and that anything else is just being lazy and relying on software to 'fix' a poorly-taken photo.

It's also why the first thing I tell my photography or Lightroom tuition clients is that this is a complete myth – and that, from my perspective, image editing is just as much a part of modern photography as taking the shot in the first place, sometimes even more.

I'm not talking about stripping in a totally different sky, or of course, or adding hideous filters to portraits, or anything involving heavy AI manipulation. I'm just talking about creating an image that truly represents what you saw on the day you pressed the shutter.

In reality, your eyes look around a scene and 'take' hundreds of shots, then your brain puts them together to create one correctly exposed image – with all the highlight and shadow detail perfectly balanced. But your camera sensor simply can't do that in a single shot, however good it is.

Doing it for the exposure

If the scene that you're trying to capture contains any kind of extremes of highlight and shadow (known as 'high dynamic range') then you have to



© GILL PRINCE
St Paul's Cathedral reflection, before and after post-processing

make a decision on which one to correctly expose. If you expose for the highlights, then the shadows will be too dark, and if you expose for the shadows, the highlights will be too light.

So quite often, you simply can't take a perfectly exposed shot, however hard you might try. It's not being lazy, or relying on editing software to correct your mistakes – it's just the limits of the technology for some types of subject. This is especially the case for landscapes and street scenes, where dramatic light is what often results in the most eye-catching images.

And I think that's the key to this debate. Yes, you do have to 'get it right in camera', but not in the way the editing-deniers would have you believe. For me, getting it right is about capturing the best set of 'image data' that I can, to preserve as much highlight and shadow information as possible.

Once I've done that, then I know the final edited image will truly represent the scene that was in front of me when I pressed the shutter release – and isn't that really what we're all aiming for?

Gill Prince is an award-winning photographer based in Milton Keynes, specialising in commercial property and landscape photography.

See www.gillprince.com

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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© MAO ISHIKAWA

From the series **Red Flower: The Women of Okinawa (1975-1977)**

Mao Ishikawa

The Mead Gallery, Warwick Arts Centre,
University of Warwick, Coventry

Until 22nd June. Free

An exciting opportunity to view never-before-seen works from an important figure in Japanese photography, says Amy Davies

Including more than 60 works spanning from the 1970s until the present day, this exciting new exhibition is the first in Europe for Mao Ishikawa.

Referred to as 'The Nan Goldin of Japan', Ishikawa first came to major public attention in the late 1970s thanks to her photographic series *Red Flower, The Women of Okinawa* (1975-1977), which was presented in a

documentary style and radical at the time. Okinawa was controlled by the USA until the island was returned to Japanese sovereignty in 1972, though it continues to be occupied by US troops.

The series documented the lives of women living in the shadow of the US airbase and their relationships with African American servicemen. With the images being both

candid and immediate in style, Ishikawa lived alongside her subjects to develop an intimacy and humanity, a style which she has maintained throughout her career.

Work from this series features in the exhibition, with other periods throughout her career also shown, including her ongoing series *Okinawa* and the Japanese Self-Defence Forces (1991-1995, 2003). Her other recent work, which could be considered as art or experimental photography, includes projects such as *The Great Ryukyu Photo Scroll* (2014-) and *Here's What The Japanese Flag Means To Me* (2008).

Ishikawa is now in her 70s, and this is the first time that a solo institutional exhibition of her work has been seen in Europe, with many of the works never before seen in the UK.

Ishikawa herself says, 'I am delighted to have my first solo exhibition in Europe. For the past 50 years I have photographed Okinawa and things related to Okinawa. From this exhibition, I hope that people all over the world can see what is happening on this small island.'



© MAO ISHIKAWA

From the series **A Port Town Elegy (1983-1986)**



© MAO ISHIKAWA

From the series **Here's What The Japanese Flag Means to Me (1993-2011)**



© MAO ISHIKAWA

From the series **Okinawa and the Japanese Self-Defence Forces (1991-1995, 2003)**

Books & exhibitions

The latest and best books and exhibitions from the world of photography



Archival work is the starting point for this show

Planetary Portals: Hallucinations of empire and the AI archive

The Photographers' Gallery, London

Until 15 June

£10 (included in day ticket for all exhibitions), concessions available

Weaving together the environmental landscapes of 19th-century mining of gold and diamonds in South Africa with the scripting process of AI, this interesting new exhibition asks several important questions.

For example, it questions whose voices are not allowed to speak through the colonial archives and attempts to unpack whose voices have been silenced, whose lives erased, and what materials cannot be archived.

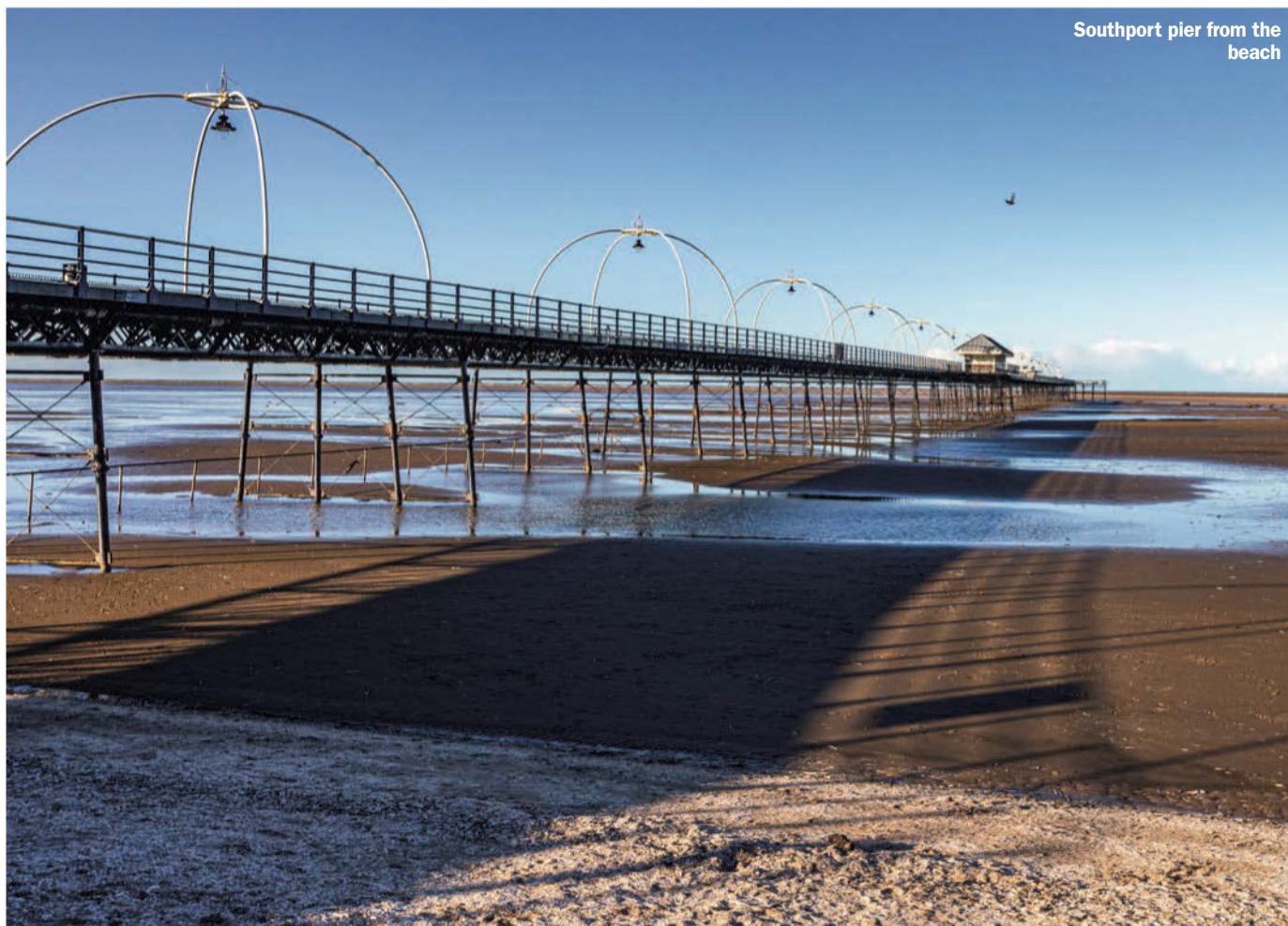
A series of single-shot films that use a variety of generative AI and digital processes, crafted from archival photographs sourced from the Papers of Cecil Rhodes at the Bodleian Library, University of Oxford, is the central point of the exhibition.

There are photographs in the exhibition which chart Rhodes' origins in Hackney to the diamond fields of South Africa, providing a method through which we can engage with how AI extracts its information.

A fascinating look at how archival material is used and controversies around AI, it's well worth a visit – especially if you're also visiting the Deutsche Börse Photography Foundation Prize, taking place at the same time – both are included in your ticket price.



A number of interesting questions are raised in the exhibition



Southport pier from the beach

Piers of England and Wales

by Steve Edmunds

£19.99, Amberley Publishing, softback, 128 pages, ISBN: 9781398118836



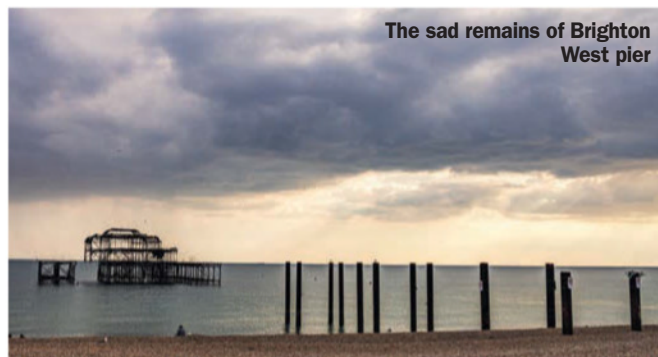
There is something quite captivating about a good pier, and we have plenty of them around our coastline to create a focal point in our landscape shots.

Built primarily during the Victorian era, perhaps it's their old-world charm, or just the promise of an ice cream and a bag of chips that hold the appeal.

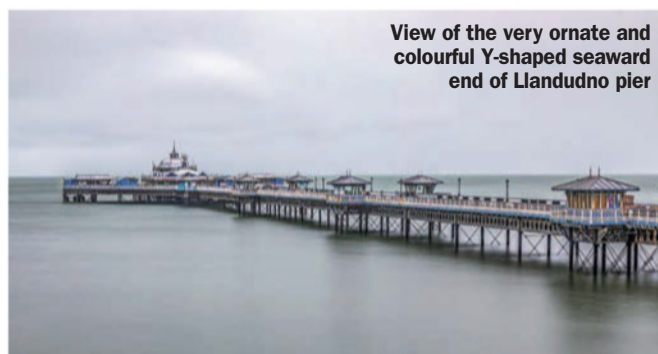
Today, only about half of the original piers remain, but they're still a great escape from everyday life, a chance to stand above the sea, get away from it all – if only

for the afternoon – and a great subject for photography. Whether taking photos of the pier from a distance, or the subjects that you find on top of them, it's usually a rich seam to mine.

Photographer Steve Edmunds charts every surviving pier around the coast of England and Wales. There are great shots of these fascinating structures to enjoy; but you can also use it as a sourcebook for inspiration – how many have you been to, how many have you photographed, and where could you travel to next? It's available for a great price, too.



The sad remains of Brighton West pier



View of the very ornate and colourful Y-shaped seaward end of Llandudno pier



Left: The Wonderful Cream (with ice cannon in full effect), Amneisa

Below, top: Bora Bora

Below: Playa d'en Bossa

Back in Ibiza

1998-2003

by Dean Chalkley

£30, ACC Art Books, hardback, 160 pages,
ISBN: 9781788843119



Towards the end of the 1990s, Dean Chalkley found himself in Ibiza, the capital of the clubbing world.

In this deep-dive into a period of hedonistic freedom, we get a glimpse at an unfiltered and unhinged club scene. It was probably the last time party-goers could revel freely without thinking about what was going to end up on

Snapchat and TikTok, before even Facebook became widely available.

Dean Chalkley is best known for his work documenting music and culture since the mid 1990s, famously taking photos of the likes of Oasis, Idris Elba and Amy Winehouse. In the late '90s he was working for *Mixmag*, the biggest dance-music magazine in the world, and as such has amassed a vast archive of images from Ibiza's recent history.

Presented in a yearbook style and using bold flash, it's sometimes surprising to realise you're only looking back less than 30 years. Perhaps it's the lack of everybody holding a smartphone and taking selfies that makes it seem quite far removed from our own time.

It's an intriguing look at what is the relatively recent past, and a great one for nostalgia – especially if you've ever paid a visit to the island yourself for a week of carefree abandon.

There's a foreword by the former editor in chief of *Mixmag*, Neil Stevenson, as well as quotes from Bez, Shaun Ryder, Colleen 'Cosmo' Murphy and DJ Paulette among others, so this book is also a good choice for music fans, too.



VE Day 80

Glyn Dewis tells **Helly Barnes** about his poignant project documenting World War Two veterans

As the nation commemorates the 80th anniversary of VE Day and it becomes noticeable how few veterans remain, the poignancy of Glyn Dewis's 39-45 Veterans Portrait Project grows more profound.

When I sit down to chat with Glyn about the project, he appears relaxed and speaks with modest pride about the veterans he photographed and their impact on him. Glyn clearly didn't allow his ego to interfere when capturing the characters of almost 100 World War Two veterans. Instead, his warmth and good humour enabled him to achieve genuinely emotive portraits.

Lifelong interest

Glyn's career began as a Photoshop editor for the BBC and Sky. He only later picked up a camera, wanting to be involved in the process from capture to final edit. The idea for the Veterans Project developed from a lifelong interest in World War Two, influenced by his uncle, an ex-military author, alongside a preference for photographing real people. But Glyn's final inspiration came following a cinema trip to see *Dad's Army* in 2018: 'I was thinking, God, I'd love to photograph people like that, real characters.'

Glyn's first military portraits were with a re-enactment group in Oxfordshire, igniting his desire to do more. 'I just thought the ultimate for me would be to photograph World War Two veterans and in a way that would be my way of saying thank you for what they've done.'

Having decided to photograph WWII veterans, Glyn hit his first obstacle – he didn't know any. Undeterred, he joined a Facebook group for families of Normandy veterans. 'Long story short, this lady tested me out and introduced me to a veteran. I did what I said I would;

she trusted me and the word spread.

'The first veteran I photographed was a wonderful guy called Laurie Weeden, a former Horsa glider pilot. He's a kind of celebrity in the veterans' world because of his war experiences. I went there, sat with him and chatted.'

I ask if Glyn was nervous. 'Really nervous,' he admits. 'When I met Laurie and he's telling me stories about things he got involved in, I'm just thinking, I've seen films, and you are the star of them. You are like a film star, but not a film star; you've done this for real. I was in awe.'

The 39-45 portraits have a consistent style, using a one-light setup and vintage grey background. Glyn explains that he found inspiration from the work of Annie Leibovitz, Yousuf Karsh and Mark Seliger: 'I love classic, timeless

photography. I thought that's how these pictures have got to look, no timestamp.'

Perhaps the most striking feature of the portraits is their 3D-like quality. Taken with a focal length of 55mm, a shallow depth of field draws us to the veteran's eyes. It's then Glyn's 20/10 Photoshop technique, selectively applying contrast to the face to add shape and contour, which makes them lifelike. But Glyn tells me that the key to the portrait's impact was building a trusting connection with each veteran. 'I made sure they weren't greeted with a man at their front door they'd never met before, laden down with kit. I'd leave my kit in the car so when they opened the door, it was just me. We'd have tea and cake, and we'd talk for sometimes 45 minutes before

Left: Albert 'Albie' Allen

Right, clockwise from top left: John Sleep; George Avery; Mildred Schutz; Laurie Weeden



ALL PICTURES IN THIS ARTICLE © GLYN DEWIS





Clockwise from top left: David Edwards; Allan Scott; Gordon Short; Valerian Jaworski; Alan King



➤ photography was mentioned. 'If I show the picture to a relative who knows that person well, what I want is for them to go, "That is so them". It's not sharpness or composition; it's so them. If they aren't relaxed, that's never going to happen.'

Glyn learnt how important it was to slow down, listen more and talk less. He recounts visiting 99-year-old John Sleep, a veteran who, it became clear, had been experiencing life-long PTSD. Glyn instinctively recognised that using a flash might trigger a trauma response and opted for a video light. He realised that getting to know the veterans could bring out their genuine characters and determine his approach.

Emotional

As we talk, a screen beside Glyn displays thumbnails of the portraits. His gaze falls on them as he reminisces, taken back to moments of laughter and stories shared.

Glyn chuckles about Albie, whose

light-hearted war anecdotes led his daughter to grow up believing that war was fun. But when he remembers RAF Squadron Leader Allan Scott, the project's full emotional impact becomes apparent. Glyn describes Allan as a 'big name' among veterans and someone he was particularly nervous about photographing, yet they quickly developed a strong bond. Glyn and his wife often took Allan to a local café, and they enjoyed video calls during lockdown. It was Allan's death that hit Glyn hardest.

'You might think I'm a bit crazy, but photographing people who were very elderly, at no point at the beginning did I consider that they were going to go. They were going to die. When the first veteran died, it hit me like a bolt. It was Valerian Jaworski. He was a wonderful guy; you just want him to be your granddad, and that really shook me when he died. But there were individual veterans that I became close to. Allan, definitely the one I

became the closest to. And when Allan passed, it was like, I can't do this any more. It was like grieving every blooming week.'

Privilege

During the Covid restrictions, Glyn and his wife were among the 30 people invited to Allan Scott's funeral. 'The guys in RAF No.1 uniform bring him in. They put his casket down and draped the Union flag over him. And the last thing they do is put a picture on the casket. It was the portrait I'd taken of him. That's the ultimate privilege.'

To shift the focus, I ask Glyn about the women in the project. 'There's a lady called Mildred Schultz who had the most amazing skin and beautiful white hair, so very gentle. I met her at a veterans' dinner and asked about her medals. She told me she'd been an SOE during the war, basically a spy, at 19 or 20 years of age. But this lady was like, "Oh, it was nothing". Just amazing.'

Of course, photographing



➤ elderly veterans didn't come without additional challenges. Glyn describes visiting George Avery, whose daughter was worried that her dad's condition would make it impossible to capture him authentically. George could appear very forlorn one moment and exuberant the next. Therefore, Glyn found he could capture a reasonable pose with the wrong facial expression or a great expression, but the pose wasn't right. This was where his Photoshop expertise proved invaluable. Blending two images, Glyn could create a portrait of George with a natural expression and relaxed pose. Glyn returned with the mounted portrait: 'I'll never forget his daughter saying to me, "Now I've got my dad back".'

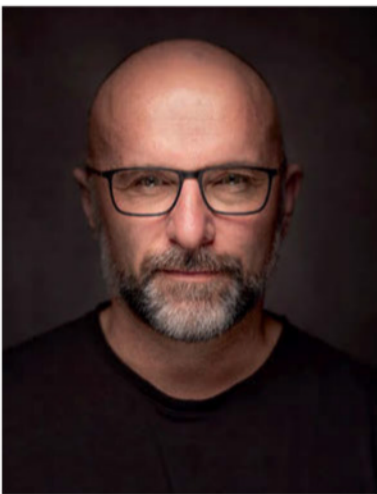
Challenges like this led Glyn to believe life had taken him from Photoshop expert to photographer because this project was his destiny.

The 39-45 Portraits Project took Glyn on a journey he didn't envision. His advice to amateur photographers undertaking anything similar is simple: 'Be true to your word and ensure they're the priority, not you getting your picture.'

So, how will Glyn commemorate this VE Day? 'I'll be giving a nod to Allan, Dave, Jim, and all the others. It makes it meaningful; it does.'

Summing up, Glyn describes the project as 'humbling' and 'emotional'. As we gather as a nation to commemorate the 80th anniversary of VE Day, the poignancy of the 39-45 Portraits reminds us that our veterans never forgot, and so, for them, neither must we.

AP



Find out more: www.glyndewis.com/3945portraits



Above: Connie Bateman



Left: Stephen Barnwell

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Star turns

A breadth of creative talent is the order of the day for the latest edition of the Sony World Photography Awards. **Amy Davies** selects her favourites

The winners of the 18th edition of the Sony World Photography Awards were announced at a gala ceremony in London earlier this month.

Split into Open and Professional categories, the overall title of Photographer of the Year 2025 was awarded to British photographer Zed Nelson for the series *The Anthropocene Illusion*. For the work, Nelson received a \$25,000 cash prize, as well as a range of Sony digital imaging equipment plus the opportunity to display an additional body of work at next year's (2026) Sony World Photography Awards.

The overall winner was chosen from the ten Professional competition category winners, who were also named at the ceremony, as well as the second and third

place finalists in each category.

While the Professional category prizes are awarded for portfolios of work, the Open award celebrates the single image. Here, the overall Open Photographer of the Year 2025 is Olivier Unia from France, who received a \$5,000 cash prize, plus Sony digital imaging equipment. Unia's winning image (selected from the ten Open category winners) was the photograph 'Tbourida La Chute', which depicts a traditional Moroccan equestrian performance.

Also announced was the Student Photographer of the Year, which was awarded to Micaela Valdivia Medina (Peru) from the Instituto Profesional Arcos in Chile. Her project, *The Last Day We Saw the Mountains and the Sea* documents female prison spaces across Chile.

Additionally, the Youth Photographer of the Year – open to those aged 19 and under – was awarded to 16-year-old Daniel Dian-Ji Wu from Taiwan for his image of a skateboarder performing a trick, the figure silhouetted against the sunset in Venice Beach, Los Angeles.

Finally, the Outstanding Contribution to Photography Prize 2025 was awarded to the acclaimed documentary photographer Susan Meiselas. More than 60 of her images from over the past five decades of her career form part of the extensive show currently running at Somerset House.

Over the next few pages, I've highlighted a selection of some of my favourites from this year's winners. If you can't make it to the exhibition, be sure to check out worldphoto.org for more fantastic imagery.

Tbourida La Chute by Olivier Unia 1st Place, Motion Category (Open) and Open Photographer of the Year 2025

➤ This striking image captures the danger and excitement of the moment a rider is thrown from their mount during a 'tbourida', which is a traditional Moroccan equestrian performance. Unia has been working on his project for the past two years. For this image, he wanted to show how dangerous it can be when a rider is thrown from their mount. Typically, photos of the 'tbourida' show the riders firing their rifles.



© OLIVIER UNIA, FRANCE, WINNER, OPEN COMPETITION, MOTION, 2025 SONY WORLD PHOTOGRAPHY AWARDS



© ZED NELSON, UNITED KINGDOM, PHOTOGRAPHER OF THE YEAR, PROFESSIONAL COMPETITION, WILDLIFE & NATURE, SONY WORLD PHOTOGRAPHY AWARDS 2025

The Anthropocene Illusion by Zed Nelson

1st Place, Wildlife & Nature and Sony World Photography Awards Photographer of the Year 2025



This long-term documentary project spans six years and four continents. It looks at the fractured relationship between humans and the natural world. The concept 'Anthropocene' refers to the current period in Earth's history, where humans are the dominant influence on the environment. As such, the project seeks to look at humanity's response to its own impact on the planet. Artificial spaces designed for humans to interact with nature are the focus of much of the work, exploring the desire to stay connected to nature alongside the dissonance of destruction which is caused by human activity.

The chair of the 2025 Professional jury, Monica Allende, said, 'Nelson's work compels viewers to question their own role in this paradox and consider the consequences of a society increasingly distanced from the natural world. This timely body of work tells one of the most important stories of our age, and is now more critical than ever.'



© RHIANNON ADAM, UNITED KINGDOM, WINNER, PROFESSIONAL COMPETITION, CREATIVE, SONY WORLD PHOTOGRAPHY AWARDS 2025

Rhi-Entry by Rhiannon Adam 1st Place, Creative Category, Professional Competition

⬆ In 2018, the Japanese billionaire and art collector Yusaku Mazawa announced a global search for eight artists to join him on a week-long lunar mission aboard SpaceX's Starship, the first civilian mission into space. From over one million applicants, the British photographer Rhiannon Adam was chosen as the only female crew member for the mission. From 2021, she spent three years deeply immersing herself in the space industry, only for the mission to be abruptly cancelled in 2024, leaving the crew to pick up the pieces of their disrupted lives. Rhi-Entry is Adam's document of that time.

Divided Youth of Belfast by Toby Binder 1st Place, Documentary Category, Professional Competition

➡ German photographer Toby Binder has been documenting the youth of Belfast for many years. All of his subjects were born after the peace agreement was signed, but are still growing up amid intergenerational tension in both Protestant and Catholic neighbourhoods. Binder says, 'There is hardly any other country in Europe where a past conflict is still as present in daily life as it is in Northern Ireland.' The people who live here are affected not only by physical barriers, but also psychological divisions within their society.



The Journey Home From School by Laura Pannack

1st place, Perspectives Category, Professional Competition

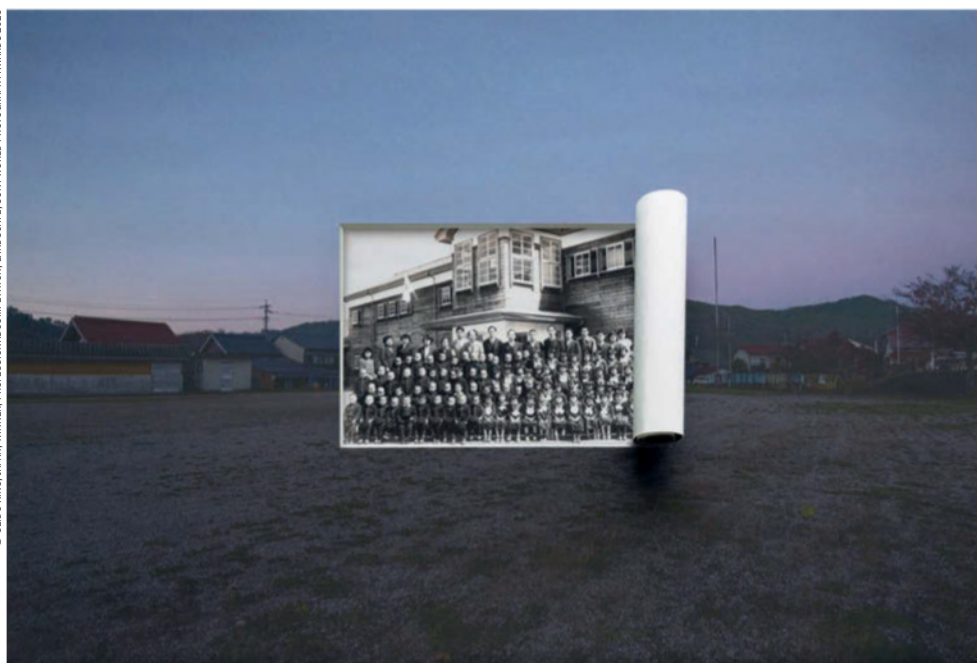
British photographer Laura Pannack's project explores that near-universal experience of making our way from home from school. For it, she documented the lives of young people living in the gang-governed Cape Flats area of Cape Town, South Africa, where their daily commute carries the risk of death. For the project, Pannack used lo-fi experimental techniques. As well as analogue photography, there's also poetry, drawings, collages and even cyanotypes. With it, she aims to provide us with a rare insight into a rare and challenging world.





The Second by Tom Franks 3rd Place, Portrait Category, Professional Competition

Spending over two weeks in Prescott, Arizona, British photographer Tom Franks visited the homes of many of the city's residents to learn more about how gun ownership has become normalised in the States. Ironically, part of the reason why the Second Amendment to the US Constitution was written (the right to keep and bear arms) was so that US citizens would be sufficiently ready for a British invasion, should it happen. The irony of a British person knocking on the door and being welcomed in was not lost on Franks.



The Strata of Time by Seido Kino 1st Place, Landscape Category, Professional Competition

By overlaying archival photographs from the 1940s-1960s with current scenes of the same location, Kino's project asks the viewer to

consider the advantages and disadvantages of growth in a country. For Japan, a period of rapid economic growth took place between 1945 and 1973, but the trade-off was pollution. The aim of the project is to help others to think about how to prevent any similar problems from reoccurring in the future.

M'kumba by Gui Christ

1st Place, Portraiture Category, Professional Competition

⏪ This ongoing project looks at how Afro-Brazilian communities react to local religious intolerance. The name of the project comes from an ancient Kongo word for spiritual leaders, which has since been distorted by local society to demean African religion. Nearly five million African people were brought to Brazil over the course of 300 years, losing their freedoms and having their spiritualities persecuted by colonial ideologies. Until 1970, Afro-Brazilian religions were criminalised, and even today, many still face violence and prejudice – more than 2,000 attacks were reported last year alone. More than half of Brazilians are of Afro-descent, but fewer than 2% identify as Afro-religious due to fear of persecution. Photographer Gui Christ is an Afro-religious priest in training, and as such wanted to photograph the young and proud generation to challenge prejudices while also celebrating spiritual traditions.

The Chad Olympic Team by Antonio López Díaz

3rd Place, Sport Category, Professional Competition

✓ This project follows the story of four girls from Chad who received scholarships to move to Spain to pursue their dream of becoming professional gymnasts. Starting in 2019, the goal was for them to represent Chad at the Paris 2024 Olympics. Sadly, they did not qualify, but the story had a transformative effect on the nation, leading to the creation of Chad's first gymnastics federation, with five clubs already registered. They have shown how educational and sports opportunities can dramatically change the lives of individuals and also entire communities.

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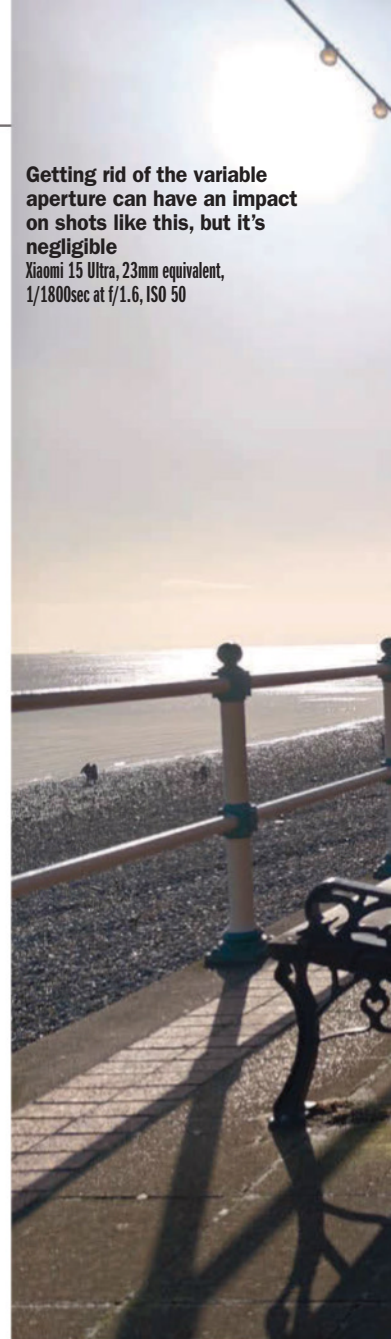
At a glance

£1299 / £1499

- 50MP f/1.63 23mm equivalent camera with one-inch Sony LYT-900 sensor
- 50MP f/2.2 14mm equivalent ultra-wide camera
- 50MP f/1.8 70mm equivalent 3x floating telephoto camera
- 200MP f/2.6 100mm 4.3x periscope telephoto camera
- 8K video at up to 30fps
- 4K video at up to 120fps
- 6.73in, 3200x1400pixel, 3200 nits peak brightness, 120Hz AMOLED screen
- 5410mAh battery with fast and wireless charging
- Xiaomi Hyper OS 2 operating system, based on Android 15
- Snapdragon 8 Elite processor

Getting rid of the variable aperture can have an impact on shots like this, but it's negligible

Xiaomi 15 Ultra, 23mm equivalent, 1/1800sec at f/1.6, ISO 50



Xiaomi 15 Ultra

This high-end smartphone has a lot to do to beat its predecessor's class-leading camera, but can it step up to the plate? **Amy Davies** finds out more

We've been mightily impressed by the recent Xiaomi output, with last year's 14 Ultra being the smartphone to beat for a while. Now, the newest version, the Xiaomi 15 Ultra, is here with a slew of improvements designed to entice new users across from the likes of the bigger-known brands such as Apple and Samsung.

As we've seen for the past few generations, the Xiaomi 15 Ultra again teams up with imaging experts Leica for its lenses, of which there are a class-leading four found on the device. Once again, all four are Leica-branded lenses, giving you an indication of

the high quality of the optics.

The high-quality specifications found in the Xiaomi 15 Ultra come at a fairly high price. You'll pay a minimum of £1,299, rising up to £1,499 if you want more storage and memory. That said, this puts it on par – or cheaper – with other flagships offering similar storage, including the Samsung Galaxy S25 Ultra and the iPhone 16 Pro Max.

Features

As with the previous Xiaomi 14 Ultra, there really is a swathe of enticing photography features to really appeal to those for whom the camera/s are the most important part of a phone.

Once again, there are four

high-resolution sensors accompanied by Leica lenses. Broadly, these are very similar to the 14 Ultra's setup, but with some changes that are worth taking note of.

First of all, there's the main sensor. This is a 50MP Sony LYT-900 one-inch type sensor, the same as found on the Xiaomi 14 Ultra. This makes it the biggest currently available on the market, and indeed one of the only phones on the market to have such a large sensor. However, the Leica lens which sits in front of it, although the same focal length of 23mm equivalent, now has a fixed aperture of f/1.63, compared to the variable f/1.63-f/4.0 aperture of the

Xiaomi 14 Ultra's main lens. What this means in real terms is that you might not be able to get such a wide area of focus as you might have expected from the previous generation. This could be of importance to those who like to shoot landscapes and expect everything front to back to be as sharp as possible. A variable aperture is more expensive to produce, and for smartphones, whose pictures primarily live on a small screen, the benefit of including it is probably fairly negligible. It's a shame for us hardcore enthusiasts to see it removed, but it's perhaps understandable. There have been some changes made to the other lenses which



arguably make up for the loss of the variable aperture. For example, the 50MP ultra-wide camera now is a much more sensible 14mm equivalent focal length (compared to 12mm before), but it does now have a narrower f/2.2 aperture (rather than f/1.8). There are two zoom lenses, with the first being a 50MP, 70mm equivalent floating telephoto camera, with an f/1.8 maximum aperture. The second is a 4.3x periscope lens, which has lost a little in range – it's now 100mm, rather than 120mm – but has quadrupled in pixel size, being 200MP instead of 50MP. This should give good scope for cropping, including in-camera for digital zoom options. Xiaomi also

claims it lets in 136% more light than the predecessor.

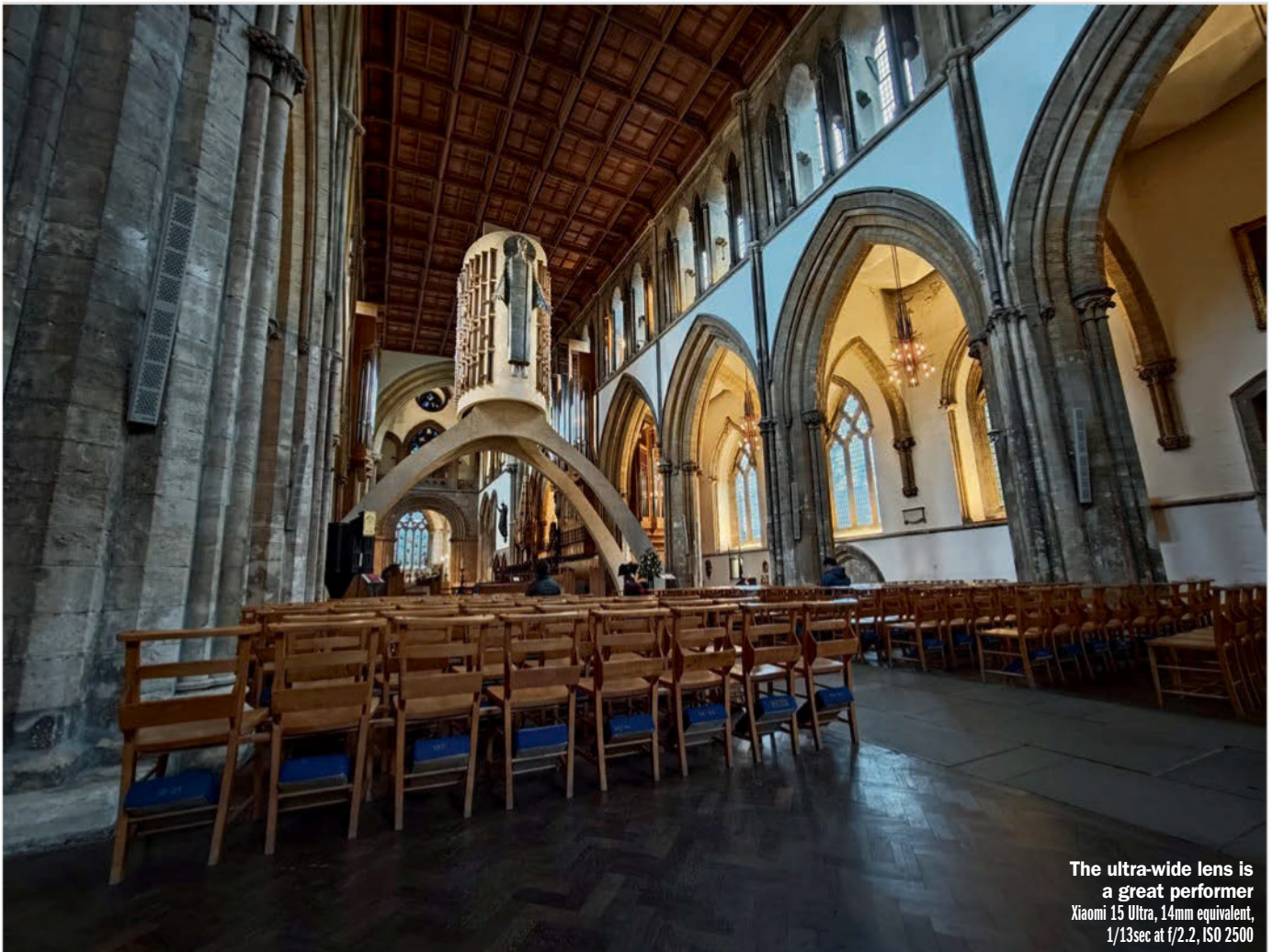
For videographers, there's a host of interesting video specifications, including 8K at up to 30fps. 4K at up to 120fps is available, with a range of tempting functions such as Dolby Vision and ultra-image stabilisation (some features will be dependent on the resolution and/or frame rate you're working in).

Elsewhere, specifications of note include a large 5410 mAh battery, plus a new Snapdragon 8 Elite processor. A bigger battery and a more efficient processor than the previous version should equate to a very good battery life.

Overall, on paper, the Xiaomi 15 Ultra represents



The four camera units are housed in a distinctive round protrusion



The ultra-wide lens is a great performer
Xiaomi 15 Ultra, 14mm equivalent,
1/13sec at f/2.2, ISO 2500

➤ an evolution, rather than full-blown refresh.

Handling and design

Compared to many other brands on the market, such as Samsung and iPhone, the Xiaomi 15 Ultra has quite a distinctive design, with it being very similar to last year's 14 Ultra.

There's a circular camera module housing all four of the lenses, although these have been moved around somewhat compared with the predecessor. There's also now a distinctive red ring around the lens housing – presumably a nod to the Leica collaboration.

Having the big camera module like this takes up a lot of space, but as it spans the whole width of the phone, it means that the phone doesn't wobble when it's placed flat on a table. If you purchase a case to go with the

phone, you might find you can also get it to sit even flatter, too.

The front of the phone is equipped with Xiaomi Shield Glass 2.0 – an upgrade from the first-generation Xiaomi Shield Glass of the 14 Ultra – which itself was apparently a 10x improvement on the 14 Ultra's predecessor. Safe to say, it's pretty tough, and although I haven't tried to smash it, it's happily withstood the usual knocks and scrapes that come from phone ownership. There's also the pretty standard IP68 rating for water- and dust-resistance as found on most flagships these days.

As for the screen itself, there's not much that has changed here. It's 6.7in, which is on the large side, but not quite as ridiculous as the Samsung Galaxy S25 Ultra or the iPhone 16 Pro Max, which both have very cumbersome

6.9in screens. The display is WQHD+ and at 3200 nits, it's a touch brighter than the 3000-nit screen on its predecessor. It's perhaps disappointing not to see things go even brighter at this price point – there are 5000-nit phones out there, such as the Honor Magic 7 Pro.

An add-on Photography Kit is available separately (£179) and is a fantastic way to make the phone feel like a 'real' camera. With the kit you get an extra case, a grip which has physical controls on it for the shutter, zoom, video and exposure compensation, plus a thumb support which you can add or remove. As a bonus, the grip contains an additional battery for giving you a boost of power while out and about. You also get a Decorative Ring for the case (which does nothing but look pretty, as you'd expect) and an

Adapter Ring which you can use for adding 67mm filters. How often you'll want to do this with a phone is questionable, but the kit is certainly worth it for the chunky grip alone. The fact you can quickly whip it off when you don't need it and want the phone to go back to regular size is great too.

Native camera app

There's lots to explore with the Xiaomi 15 Ultra's native camera app, with an array of different shooting modes.

By default, the shooting mode is Photo, where you can access all of the cameras lenses, as well as some digital or crop modes in between. I particularly like the fact that you can tap the 1x lens to quickly crop to 28mm and 35mm options (the default is 23mm). This is something I use all the time on the iPhone 16 Pro and I'm glad to see

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Canon EF 100-400mm f4.5-5.6L
IS II USM Lens

Sony A7 III Body

Canon EF 70-200mm f2.8 L IS II USM Lens

Nikon D750 Body

Condition

9 Excellent

9+ Like New

9- Very Good

9+ Like New

9+ Like New

9 Excellent

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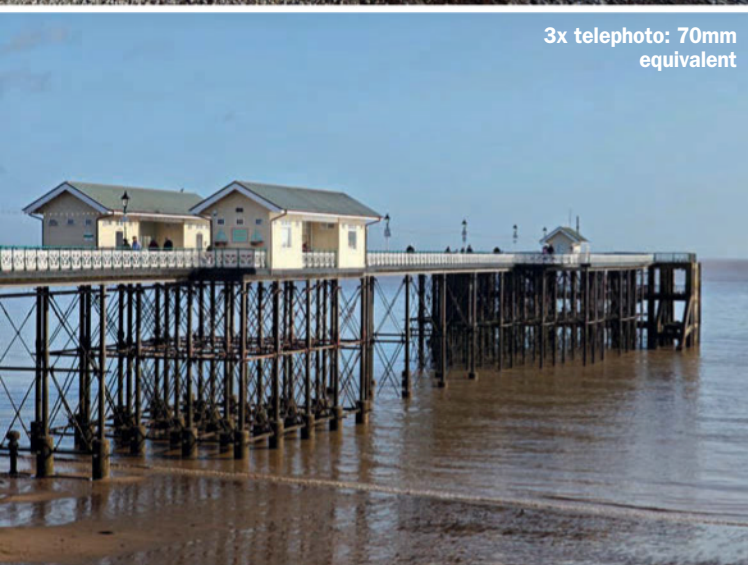
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Ultra-wideangle:
14mm equivalent



Main camera: 23mm
equivalent

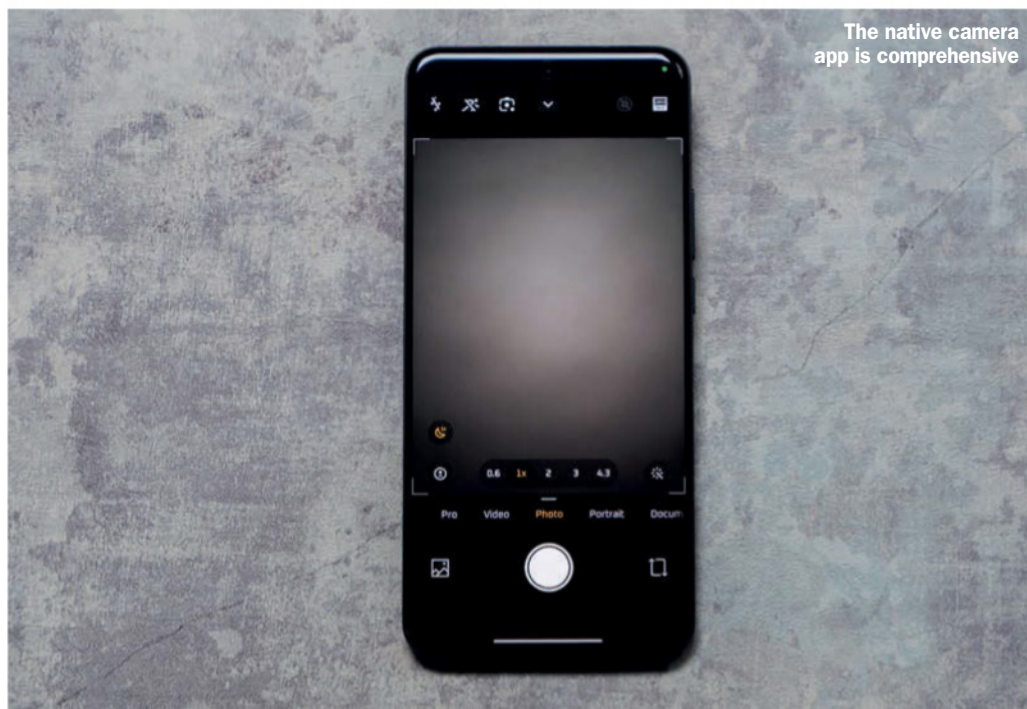


3x telephoto: 70mm
equivalent



4.3x telephoto:
100mm equivalent

This comparison shows the different angles of view of the Xiaomi 15 Ultra's four cameras



The native camera
app is comprehensive

➤ it appearing on other devices too. Alternatively, you can pinch to zoom if you prefer. There's up to 120x available, but it takes a lot of pinching to reach that far. I'd much rather a quick tap option to get to that point, such as you see on the Samsung Galaxy S25 Ultra.

A host of other settings can be accessed via the Photo mode, including the ability to choose a different 'Leica colour', as well as switching HDR on or off, or choosing a different aspect ratio.

When shooting in low light, you should find that Night mode automatically activates. For some reason, the ability to manually select this mode seems to have been removed. The ➤



The Xiaomi 15 is also a great performer, while offering a good saving. Xiaomi 15, 23mm equivalent, 1/100sec at f/1.6, ISO 125

The Xiaomi 15 is smaller and has only three lenses, but they're still all Leica branded



Xiaomi 15 - do you need the Ultra?

If you're not quite so keen on splashing the big bucks on a smartphone, also consider the more affordable Xiaomi 15. You don't get quite as much photographic goodness, but there's still a host of great features to be enticed by.

While you only get three lenses instead of four, they are all still Leica branded, and are all still backed by high-resolution sensors. The main sensor isn't the large size of the 15 Ultra's, but it still delivers great results in a variety of conditions.

The screen is smaller, too, but actually I generally prefer a smaller phone as it fits more neatly into my pocket, and is easier to use for other non-photographic tasks, too. On that note though, it does mean that you can't use the excellent Photography Kit with this phone, which is a bit of a shame.

As for the price, with a starting price of £899, it offers a significant cost-saving over its Ultra stablemate, so is certainly worth considering. It's competitively priced with the likes of the Samsung S25 or the iPhone 16, but I think delivers more value for money in terms of its photographic functionality and performance.

➤ Supermoon shooting mode has remained, however – a mode which almost certainly uses AI assistance to help shoot ‘photos’ of the moon.

In a similar vein, macro shooting will automatically start should you bring the phone close to a subject. Do it this way and the ultra-wide lens will be activated. However, you can also choose to use ‘Super macro’ from the drag-down menu, which tends to yield much better results as it uses the telephoto lens.

If you want to take greater control, there’s a Pro mode, where you can adjust ISO, white balance, exposure and shutter speed. Remember, for this model, it’s not possible to adjust the aperture, as it’s now fixed. In the Pro mode you can also elect to shoot at higher resolutions, as well as in raw format if you feel so inclined.

There’s a set of additional shooting options also available for stills, including ‘Fast Photo’, which recreates the look of a rangefinder camera, displaying a set of focal lengths in traditional lens terms along the bottom. There are also options such as Time-lapse and Long exposure.

The Portrait mode seems to have been simplified somewhat since the 14 Ultra. Perhaps it

was felt that it was too complex, but now we just have the option to shoot at 1x, 2x, 3x or 4.3x – rather than using different Leica lenses to indicate the focal lengths. You can still choose different bokeh options, including ‘Standard’, ‘Swirly Bokeh’ and so on, while there’s the option to choose between ‘Leica Portrait’ and ‘Master Portrait’. But in all honesty, I can’t see much of a difference between the two.

For Video users, the setup is reasonably straightforward. The standard video mode gives you different resolution and frame rate options, as well as access to all the various lenses. You can switch on ‘ShootSteady’, but note you’ll be restricted to 2.8K and 30fps if you do so.

Image quality

I was extremely impressed by the image quality from the 14 Ultra, so I was keen to see whether it would be maintained by the new model. With the same one-inch type sensor as before, it seemed pretty likely that – from the main camera at least – image quality would be about the same. Happily, I can say that once again, the quality is superb.

Now, it’s true to say that losing the variable aperture means that you can’t always get super-deep



Low-light performance is good, with lots of detail

Xiaomi 15 Ultra, 23mm equivalent,
0.3sec at f/1.6, ISO 12800

front-to-back sharpness, particularly if you’re photographing something fairly close-up. But I wouldn’t call this a deal-breaker. Most people will simply not really be able to tell the difference, certainly on a phone screen, and the slightly blurred background looks pretty nice anyway.

Colours and dynamic range are also excellent, with lovely vibrant blues that don’t go overboard with the saturation. The colours seem to be pretty well-matched between the lenses too, which is further good news.

As for the different lenses, they all put in a great performance. The new ultra-wide lens is a more sensible focal length, leading to a more natural point of view. Meanwhile, the detail and colours are still very good, too.

The two zoom lenses are very good too, offering lots of detail and a great way to get closer to the subject. The second lens is now 200MP compared to 50MP as before. This results in great crops at 8.6x (200mm), but also beyond that up to around 20x. You can go further still, but image quality very obviously deteriorates from around 30x upwards. The 120x option is completely unusable and just a marketing gimmick, so I’d pay no attention to it. The same is true of the 100x option found in the Samsung Galaxy S25 Ultra, so this is not a criticism wholly unique to Xiaomi.

Portrait shooting is great, producing some top-quality results. There’s a little bit of outlining around hair and so on, but it’s pretty natural and doesn’t intrude into the picture, especially at normal phone screen sizes. Having the different bokeh options is fun to play with.

The selfie camera not having AF is perhaps a bit of a disappointment for a flagship. However, it still does a good job. I’d avoid using the ‘Beauty’ setting, unless you like slightly plastic-looking results.

Macro shooting is another area where this phone excels, making it one of the best available for such a subject. The telephoto macro option leads to highly detailed results – I wish we’d see similar from the bigger names, too. The 15 Ultra produces macro shots which are much better than the Samsung Galaxy S25 Ultra, the iPhone 16 Pro Max and the Google Pixel 9 Pro, but it’s reasonably similar to other Chinese models, such as the Vivo X200 Pro.

In low light, the Xiaomi 15

Macro shots are a strong suit of the Xiaomi 15 Ultra

Xiaomi 15 Ultra, 70mm equivalent,
1/100sec at f/1.8, ISO 100



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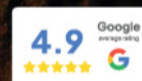


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➤ Ultra is great – likely down to the one-inch main sensor. There's plenty of detail and colours look good. It's also pretty good with the other lenses, including the ultra-wide. If you select the telephoto options in very low light, you'll likely find that the phone uses the main lens and crops to get the best results.

Value for money

At its £1,299 starting price, this is by no means a cheap phone. But, it's safe to say that no flagship is particularly cheap these days. There's also a big difference between something being expensive, and something being bad value – so while this is a high price, you do get quite a lot for it.

It's also comparable to other flagships out there – in fact, the Samsung Galaxy S25 Ultra and the iPhone 16 Pro Max are both more expensive for the same storage amount (512GB), so you could well argue that the Xiaomi represents better value for money for that reason too.

On the other hand, the Xiaomi 15 Ultra doesn't represent a huge upgrade from the 14 Ultra. If you already have one of those, I don't think it's really worth spending the cash to get the newest version – it's probably



You can get some lovely portrait shots
Xiaomi 15 Ultra, 23mm equivalent,
1/50sec at f/1.6, ISO 250

better to wait and see whether the 16 Ultra goes even further with the upgrades.

It's also worth thinking about how well a phone will hold its value. You will be able to resell a Samsung or an iPhone very easily – a Xiaomi might not be so favourable. Indeed, I checked a

number of resale sites to see how much they'd give me for last year's Xiaomi 14 Ultra. A number of them wouldn't even accept it; while those that did, give you considerably less than the Samsung Galaxy S24 Ultra or the iPhone 15 Pro Max.

Overall, while there's no getting

around the fact that this is an expensive phone, it does offer good value for money in terms of the product and quality of the on-board camera. Simply, there's nothing which rivals it available as widely right now – so if you want the best, you will need to pay for it.

AP



Amateur Photographer
Testbench
GOLD
★★★★★

Verdict

Understandably, people can be a bit reluctant to move away from more familiar brands, such as Samsung, Apple or even Google, but in terms of photography, the Xiaomi 15 Ultra is pretty much the best you can get – particularly because of its one-inch type sensor, something we just don't generally see on smartphones.

As well as the excellent main sensor, the four Leica lenses do a great job across a range of different scenarios, making it well-suited to general photography, macro, portraits, low light, video and probably more besides.

That said, the 15 Ultra isn't a huge revolution from the 14 Ultra. If you've already got last year's

model, there's probably not quite enough here to tempt you to upgrade – and it's a slight disappointment that you can no longer adjust the aperture of the lens sitting in front of that large, one-inch sensor.

While there have been some improvements elsewhere, such as the new 200MP telephoto sensor, the better processor and slightly upgraded screen, it's certainly more of an evolution than a revolution. Still, if you're coming to Xiaomi for the first time, or perhaps are coming from an older or different model in the line-up, you will likely be very, very impressed.

Last year's Xiaomi 14 Ultra was the phone to beat for photographers, and this year the Xiaomi 15 Ultra builds on that to take the same position.

Integrated propeller guards

Unusually, the propeller guards are fixed to the drone and fold under the body for transport.

Propellers

The four propellers are user-replaceable from within the guards and require a small screwdriver.

Object detection

There are downward-facing and forward-facing sensors to help the drone to avoid objects in flight.

Controller-free flying

Autonomous flying modes allow you to fly and shoot without a controller.



DJI Flip

The DJI Flip has much of the same technology as the more expensive Mini 4 Pro but with some extra beginner-friendly features. **Angela Nicholson** took to the controls for our review

The Flip is a new entry-level drone from the world's biggest drone manufacturer, sitting above the Neo in DJI's line-up. As it has the same camera system as the DJI Mini 4 Pro, including a 1/1.3in sensor with the ability to output 12MP or 48MP images, the Flip is a more attractive choice for would-be aerial photographers and videographers than the Neo, which has a 12MP 1/2in sensor.

Crucially, like the Mini 4 Pro and Neo, the Flip weighs less than 249g. This means that it's regulation-friendly and UK-based pilots only need to get an Operator ID from the CAA to fly it. With that sorted within a matter of minutes, and the drone marked accordingly, your only

concerns are avoiding flight restriction zones and seeking the landowner's permission to take-off and land.

Folding design

Like most of DJI's drones, the Flip has a folding design to make it easier to transport between flights. What sets the Flip apart, however, is that its propeller guards are fixed in place and fold beneath the drone's body. Also, when a charged battery is installed and the guards (and propellers) are unfolded, the drone's motors start up ready for flight.

The propeller guards are made from lightweight polycarbonate that's 1/60th of the weight of guards made from regular polycarbonate. With their white

rim and black polycarbonate spokes, the guards look like small bicycle wheels, but they do a good job of keeping leaves, twigs and fingers away from the spinning propellers. I'm a chicken when it comes to drone propellers, but I felt confident allowing the drone to take off from and land on my palm.

Easy flight

Although DJI sells the Flip with a choice of two controllers, it can also be flown without a controller or using your phone as the controller. Using your phone with DJI's Fly app allows you to take manual control using virtual control sticks, but it's also possible to use the drone's mode button to toggle through the intelligent shooting modes

At a glance

£369

with the DJI RC-N3 controller

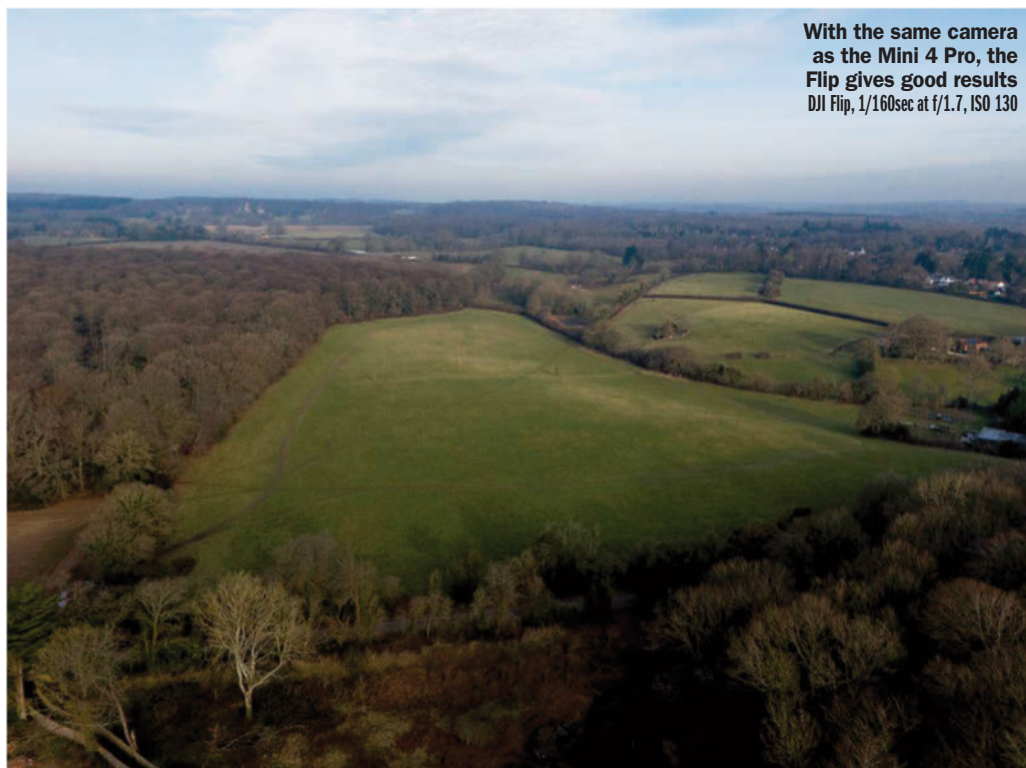
£549 with the DJI RC2 controller

- Drone with integrated camera
- Integrated foldable propeller guards
- Weighs less than 249g
- 12/48MP 1/1.3in CMOS sensor
- Max 4K video resolution at 24/25/30/48/50/60p/100p
- 24mm equivalent f/1.7 lens
- 3-axis mechanical stabilisation

(Follow, Dronie, Circle, Rocket, Spotlight, Helix, and Boomerang) and leave the craft to its own devices. The onboard AI subject tracking does a great job of keeping the subject in the middle



The Flip folded up for transport



With the same camera as the Mini 4 Pro, the Flip gives good results
DJI Flip, 1/160sec at f/1.7, ISO 130

Verdict

THE RESULTS from the DJI Flip are good, especially in sunshine, and it's capable of producing very attractive video that matches that from the more-expensive Mini 4 Pro. While the Mini 4 Pro makes a better choice if you want to fly manually, make longer flights, shoot a lot of portrait-orientation footage or have omni-directional object avoidance, the Flip is an excellent choice for more-novice pilots and those wishing to benefit from its autonomous flight and vlogging capability.



of the frame as it or the drone moves. Those modes are also available when you're using a controller or your phone, and with the latter, they can be accessed via voice control.

Helpfully, the drone's audio system tells you when the flight mode has changed. That's important because the button is easily pressed accidentally.

Unless you need to travel very light, I can't see a reason to use a phone to control the drone when you have a controller, but the system works well and the drone is responsive. The ability to fly without a controller, however, could be useful for vloggers as it means you can capture footage or images of yourself without anything in your hands. Again,



The gimbal can be set to point vertically down
DJI Flip, 1/640sec at f/1.7, ISO 100



Fly More Combo

In addition to the kits with the two different controllers, DJI offers the Flip as a Fly More Combo with the DJ RC2 Controller. The DJI RC2 is the best controller as it has its own screen, which means you don't need to use your phone. This package retails for £659 and includes a total of three batteries, a charger that can accommodate four batteries, spare propellers, a small screwdriver and a neat shoulder bag.

this works well, but it's important to ensure that you have plenty of space around you before you take off or switch flight mode.

Helpfully, DJI's Fly app can be used to record audio using your phone's onboard microphone or an external unit while the drone records video. The app does a decent job of removing the sound of the propellers.

While DJI claims a maximum flight time of 31 minutes with the Flip, I found around 21 to 25 minutes to be closer to the mark. The low-battery alarm usually starts up when there's around

5 minutes of battery life remaining, but you can override the automatic return-to-home feature to get more flying time.

The gimbal can only shoot in horizontal orientation (tipping up and down). But it does a great job of smoothing out a fair degree of poor flying technique (in manual flight mode) and buffeting by the wind. However, the propeller guards seem to make the Flip more prone to wind movement than an unprotected drone. It's also noisy, and its high-pitched whine is like a magnet for passing dogs.



Neewer ER1-120 camera slider

Damien Demolder reviews a camera slider for timelapse photography and video motion

- ER1-80 - £349.99 ● ER1-100 - £369.99
- ER1-120 - £419.99 ● uk.neewer.com

Sliders are generally quite expensive, so I was drawn to this Neewer model as it costs a lot less than others, but at the same time seems to offer all the features of units more than twice the price. It comes in three options, the ER1-80 which is 80cm long, the ER1-100 which is 100cm, and the ER1-120 which is 120cm and reviewed here.

All three are made with a mix of carbon fibre and aluminium alloy to keep them lightweight but strong, and they come with a central guide bar that enables the camera to swivel on its axis as it moves along the rails. This means the camera can perform a 120° sweep of a panoramic scene or rotate to remain facing a central subject as the carriage passes it by. The sliders all come with a ball and socket head so cameras can be mounted at a wide range of angles. But the head can be replaced with a video tripod head with a panning arm should you want to control movements manually.

A set of optional arms are available to fix the ends of the slider to the legs of your tripod when not on a table top – recommended for this long 120cm unit. They can all carry up to 5kg when placed flat, and 2.5kg when asked to move the kit upwards at a 45° angle. These are motorised sliders of course, and powered by a supplied NP-F battery. This 120cm version comes with a remote control, so you don't have to use your phone.

Verdict

I've been pleasantly surprised by this slider – it is very well made, easy to use, easy to control and it does its job very well. It is also very well featured, and seems to do all that much more expensive models offer. I'm impressed with the app and the range of options it presents, how quickly it connects and while the layout could be more self-explanatory it doesn't take long to work out. The remote is also good, though the screen isn't brilliant and the build quality isn't what could be called rugged.

Importantly though the Neewer ER1-120 makes it easy to get very smooth motion in your videos, and precise movements in your timelapse work. When moving the camera manually I found it a bit sticky in the middle of the transit, but when in motorised mode the motion is constant, continuous and without interruption.

App control

The Neewer app allows extensive control of the distance travelled, the speed and time taken.

Camera connection

USB connection with the camera allows start/stop filming and trigger integration for timelapse settings.

Swivel

The guide bar can be adjusted to make the camera swivel as it travels to alter the viewing angle.



Carry case

The unit comes in a padded carry case that has room for the optional arms.



A ball-and-socket head is included in the kit



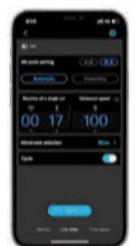
The unit is powered by an NP-F550 battery

At a glance

- Motorised camera slider
- Uses NP-F550 battery (included)
- Choice of three lengths
- 5kg maximum capacity
- Carbon fibre and aluminium alloy

REMOTE CONTROL

Using the Neewer app we can control the speed of movement, log start/end points, whether it makes one journey or repeats it, and we can ask it to stop suddenly or gradually. The app also allows us great controls for timelapse, and the camera can be triggered to start filming or shoot a frame automatically when connected by the supplied USB cables.



BLAST FROM THE PAST

Ensign Autospeed

John Wade finds a folding camera with a few hidden surprises

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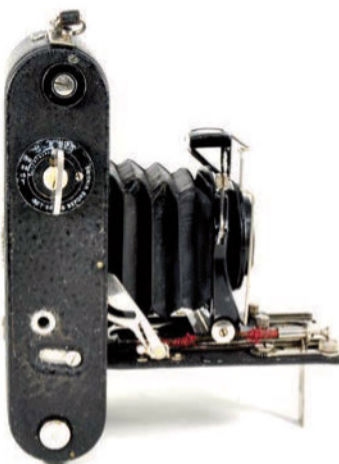
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Back in 1900, the introduction of the No.3 Folding Pocket Kodak set the style for a type of camera that would proliferate for more than half a century. It consisted of a slim box with a bed that dropped down to reveal the lens which was pulled out on bellows along rails ready for action. With a few notable exceptions, most cameras of this type offered meagre specifications, with shutter speeds restricted to 1/25-1/100sec, or 1/250sec at best. And then along came the Ensign Autospeed.



With the back open, showing the partially wound focal plane shutter

The big thing that separates the Autospeed from its contemporaries is its focal plane shutter, unusual in a medium-format folding camera, allowing a range of speeds covering 1/15-1/500sec. Like all focal plane shutters, this one needs to be tensioned before exposure. A key on the side is used for the purpose – and here's the next surprise: winding the key to tension the shutter also advances the film. Speeds are set by depressing and turning



From the side, showing the speed dial surrounding the key that tensions the shutter and winds the film, with the sliding body release below and the cable release lying along the folding bed



Ensign Autospeed, one of the better-specified folding cameras of its day

a dial around the key where, alongside the settings, instructions warn that the speed must be set before winding. The shutter is fired by a sliding knob on the side of the body, or by a short, fixed cable release lying along the bed.

The roll film size is 120, producing eight 6x9cm images.

The f/3.4 Aldis-Butcher Anastigmat lens on this camera presents a wider than usual aperture for a 6x9cm model, but f/3.5 and f/4.5 lenses were originally available at differing prices. A lever on the side of the bed is rotated to move the lens back and forth to focus. Apertures are set on a ring around the lens. Shift, rise and fall movements can be activated. Reflecting and wire fold-up direct vision viewfinders are fitted.

Advertisements in the 1930s called the Autospeed 'a masterpiece of craftsmanship.' Find one and handle it, and you'll understand why.

What's good Fast top speeds and wider than usual apertures for a roll film folder.

What's bad Very heavy, possible pinholes in shutter, cable release prone to perishing.

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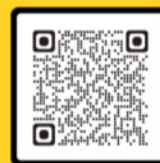


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LETTER OF THE WEEK

Raw stories

I don't shoot raw and take a perverse pride in only shooting in JPEG. And, yet, I find myself dissatisfied with Gavin Stoker who asks if you, like him, 'feel like raw is a bore and you can't be arsed with it any more?' The source of my dissatisfaction is hard to fathom, given that I agree with all the points he makes.

Gavin says some photographers 'will want the reassurance of being able to edit files to the nth degree'. Here, I add a fifth point, one he does not mention. Five, manipulation in post (especially to the nth degree) means altering the 'truth' of what the camera saw. But this should be a positive attribute of raw (especially to those of us whose interests lie in documentary, street, photojournalistic imagery). My attitude towards raw files is thus contradictory. As proof of the camera's truth, raw files should be my ideal capture. But almost everyone touting the value of raw does so because of the capacity they offer for extreme manipulation. I never hear photographers praise raw files for their truth.

Today digital manipulation (even beyond the nth degree) is not only possible it is often completed almost automatically by editing software. And now photography faces the threat of AI. In response, content credential initiatives are appearing to enable the



A composite photo from Ross, with the artistic slider pushed to 11, showing how far image manipulation can be taken after shooting raw

viewer to check the origin and history of a shot. But authenticity was already baked into our raw files. Now is surely not the time to ditch raw!
Ross Samson

Some interesting observations here, but your implication that almost everyone who edits a raw file does so because of opportunities for 'extreme manipulation' is a big jump. Many raw files appear rather flat, for example, and can usually benefit from some editing. And it's not just digital – landscapes were often dodged and burned in the darkroom.

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about new cameras are really enticing. Temptations abound!

My long-term approach is to produce photobooks for the family and as

keepsake visit records of home and abroad outings. The biggest double-page spreads are just over A4 size and other pages are a touch smaller. Sharpness, clarity and cropping are always to a good perceived standard. So, why should I take the financial plunge and swap what works for me to buy higher-spec new kit? Micro Four Thirds and APS-C format kits have served me well. **Sam Ashton**

Remembering lost friends

Dedicated to an amazing photographer friend who is now longer with us:

Dawn, (AKA Mrs G) the Gentle Flame. To friend and stranger, just the same, she offered comfort and joy without a name. A heartfelt kindness stitched in every thread, that lifted the soul and cleared the dread. Where sorrow sat, she brought her light, like sunrise painting out the night. In every single life she wandered through, Dawn planted hope watching as it grew. So if you speak of the bright stars above, or miracles, or feelings of boundless love, Know this that some don't shine in skies alone, a few shining stars walked among us, like our own. Her name is Dawn, and in very own special way, She brought hope for the world and a kinder day. Keep safe, keep well, and most importantly keep on being you.

John Cuthbert

Sorry for your loss. it's been a long time since we've printed a poem in our letters page – this is a lovely tribute to your friend.

THIS WEEK WE ASKED...

Do you prefer colour or black & white photography? Why?

You said...

X Sue @suseabbott
Black & white for me. With colour you see the colour, with black & white you see the detail.

f Donna Shoots People
Do you remember when every single wedding photographer did black & white photos with little details and features re-coloured in Crimson Red ... them were the days? If talking colour, I love the colours of slide film like Kodachrome from the 1960s and '70s that you'd see in *National Geographic* magazines, with reds and blues so deep you could get lost in them. And then there's the black & white images in the broadsheets from *The Observer* or *The Independent* – sharp contrast, amazingly composed, that captured and told every detail of the story. Images that inspired you to grab your own film camera and get out and capture the world.

X Jeff Spitzer @JeffSpitzer2025
Depends on the final piece I'm working on. I subscribe to the notion that 'color conveys information, black & white conveys emotion'.

X Eddie Geraghty @celticman10
Black & white cos I'm ancient.

f Nick Barber
Horses for courses. No preference at all.

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f St John Manson
No preference, it depends on the project.

f Oddy Barber
Depends on the subject, I like B&W for street photography and colour for my wildlife.

f Kiran Verma
I do love B&W mainly because that's what I first saw as a child when watching my father develop his images in his little darkroom. I've embraced colour too since it was introduced because it was seen as progress. No need to have a preference, as we can choose as we see fit for each image we produce.

f Allan Dixon
I will always have a soft spot for black & white. The magical sight of my first print appearing in the developer was what got me hooked on photography over 40 years ago. The great thing with digital is that you can produce both from the same file, but I tend to pick the one that best suits the feel of the shot.

f Alan Mills
Color, but my roots are in B&W film, so it will always be close to my heart!

f Beverley Anne Burnette
Both – love colour but black & white more dramatic.

X Steve D @PhotogSmd
For me:
Winter is black & white.
Autumn, spring and summer is colour.

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circumnavigation of the UK

Astrophotography
Josh Dury shares his techniques

Freeze frame
Why Graeme Purdy took a
Fuji GX617 to the Arctic Circle

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It's good to share

Our favourite photos posted by readers on our social media channels this week

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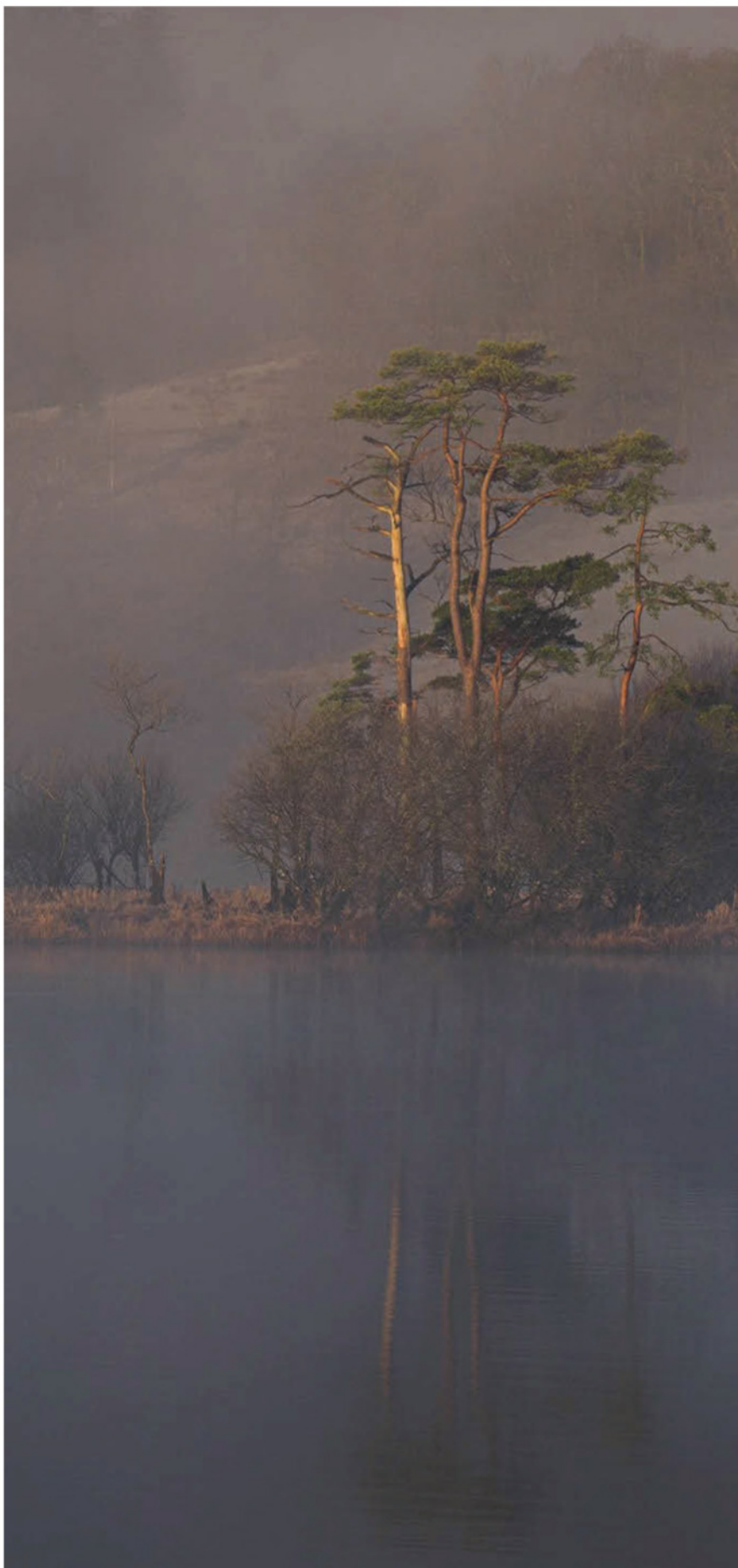
#appicoftheweek

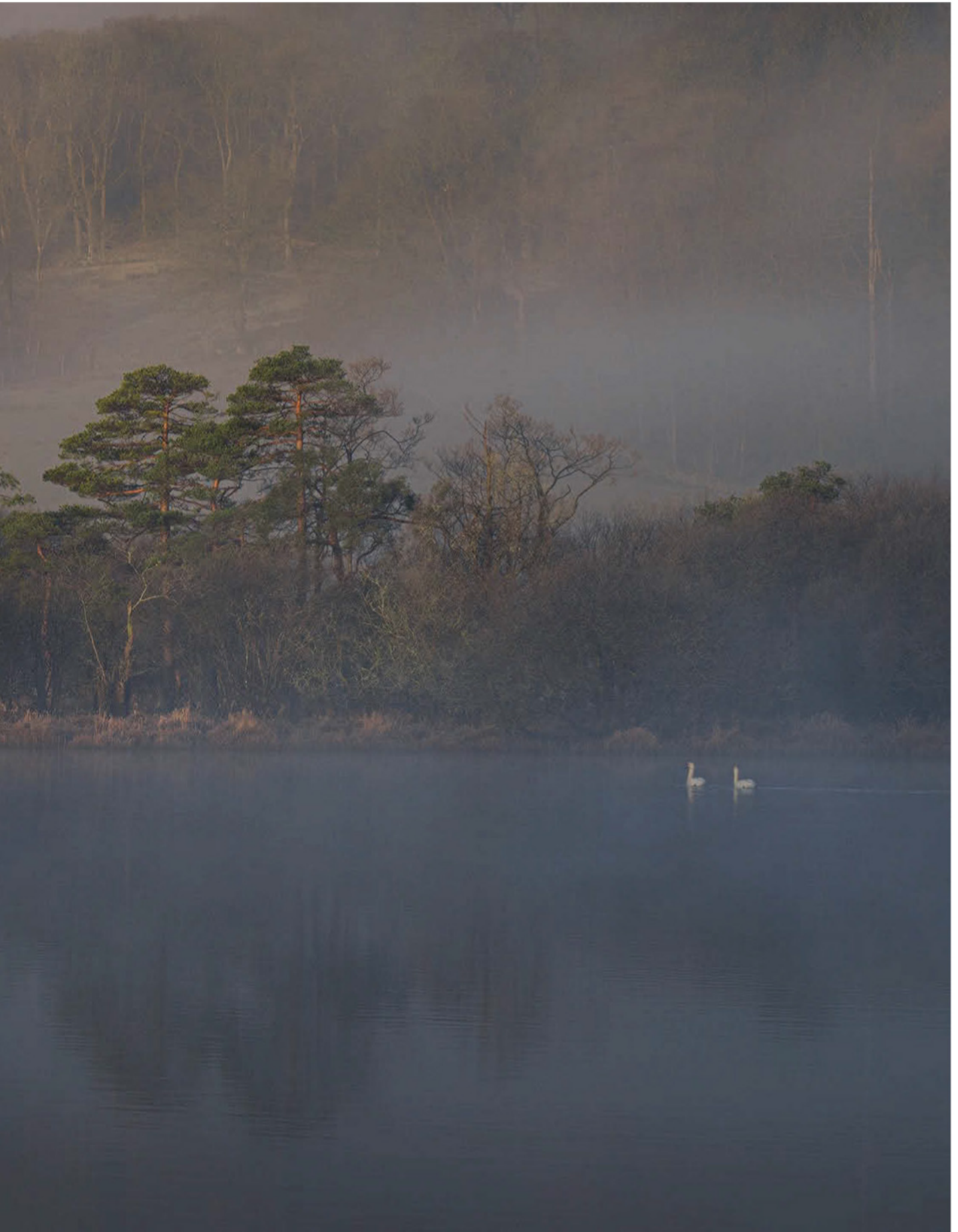
Tranquil Waters by Scott Tovell

Sony A7R V, 70-200mm F4 G OSS, 1/60sec at f/13, ISO 100, 80mm

'First time shooting at this location and focusing heavily on a composition in the opposite direction, the fog revealed the cluster of trees across the lake. Sunlit for 30 seconds before clearing immediately. Motionless frame with the swans entering slowly was the unexpected highlight of my trip. Words of wisdom – always look behind you.'

Instagram @scott_TovellPhotography







**It's good
to share**

A Burst of Colour by Caitlin Nerys Thomas

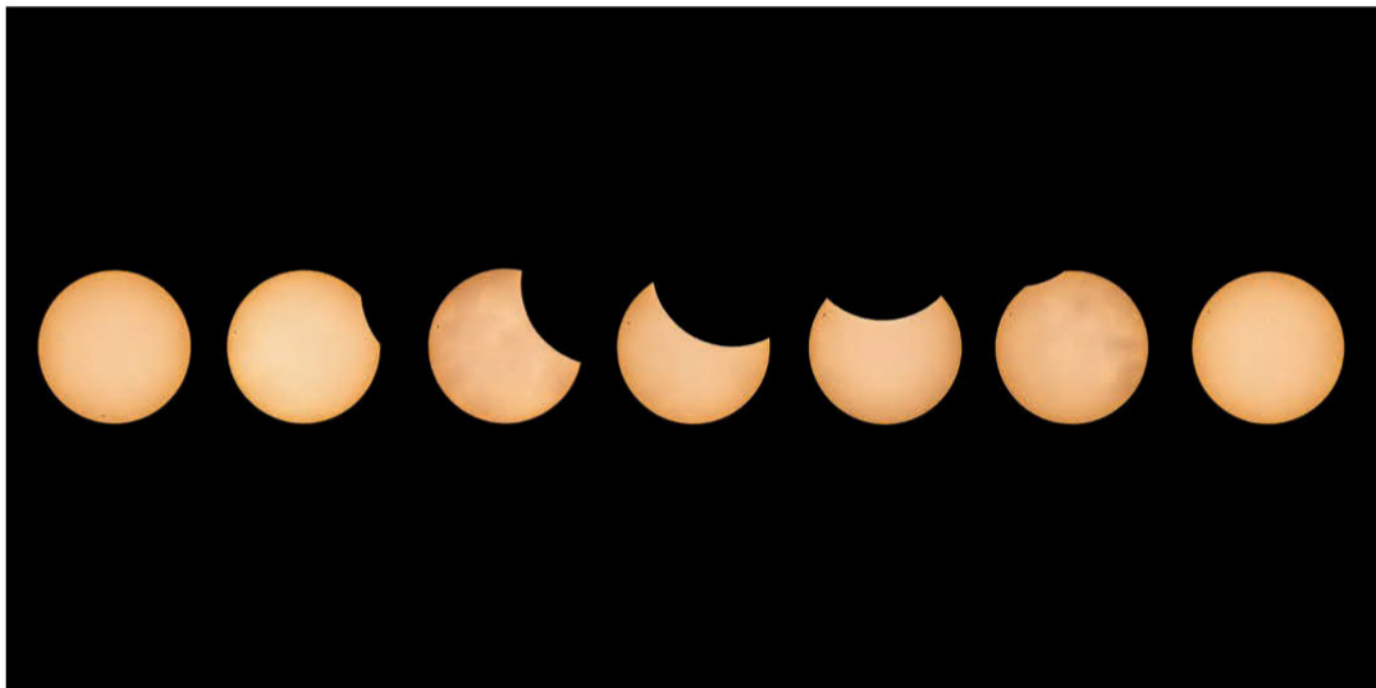
Canon EOS 90D, Sigma 150-600mm, 1/1250sec at f/6.3, ISO 500

'The lilac-breasted roller is quite a challenging bird to photograph. They are very fast moving and like to disappear off into foliage, so it's important to have a relatively fast shutter speed and a keen eye.'

Instagram @caitlinntphotos



We also liked...



Lunar Passage by Sean Burke

Sony A7 IV, Sigma 150-600mm F5-6.3 Sports | DG DN OS lens, K&F Solar Filter, Sky-Watcher Star Adventurer 2, 1/2500sec at f/6.3, ISO 8000

'This composite image captures my first experience photographing a solar eclipse – the 2025 Partial Solar Eclipse. Using a solar filter, I documented the moon gradually covering and retreating from the sun. At its peak, 33% of the sun was obscured from my location, making for an unforgettable introduction to eclipse photography.'

Instagram: @beyondsixtytwo @_seandburke

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3 for how to find us.

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1



1 Portrait 2
by JJ Jordan

2 Swirling Dawn
by Richard Ellis

3 Roller Coaster
by Alan Gordon

2





Join the Club

This supportive club in Windsor aims to develop members' skills both creatively and technically

When was the club founded?

Windsor Photographic Society was founded in 1958. We have an annual membership of around 60.

What does your club offer to new members?

The club provides an environment where we encourage members to embrace their passion for photography within a friendly and supportive group of like-minded people. We welcome all ages and all levels from professionals to beginners. New members are always welcome; on joining we assign a buddy for each new member. The buddy is an experienced member of the club who uses the same brand of camera as the new member. Their role is to help new members get to know others and provide technical advice.

Describe a typical club meeting

We meet from 7.30pm for an informal chat. The regular meeting starts at

8pm with an introduction from the chair and a roundup of any news from committee members. The emphasis at the club is very much on developing your photographic skills both creatively and technically. The meetings are a combination of: talks from external speakers; members' evenings where members present a selection of their work; competition evenings; creative challenges and practical bring-your-camera evenings. For example, recent sessions included an opportunity to photograph three ballerinas who came to the club; light painting; and macro photography skills. Each year we have five sessions devoted to creative challenges such as intentional camera movement and using multiple exposures. Around 9pm there is a break with an opportunity to buy drinks from the bar and we aim to finish at 10pm. Our season runs from September to mid-July, but over the summer break we meet





4

informally in the bar at the Old Court every two weeks. We also meet socially for a Christmas dinner and an end-of-season BBQ.

As well as regular weekly meetings the club has specialist portrait and monochrome groups, and an online Develop Your Photography group, open to all members of the club.

The Portrait Group offers the chance for small groups of members to get together and practise portraiture. The subjects we use vary from professional models, friends and family to next door's poodle, and the settings are just as diverse, covering studio set-ups as well as outdoor locations.

Our Mono group seeks to develop our photography by sharing the images online and then feeding back to the group our analysis of the image. As well as looking for shape, texture and tone we are looking for a narrative and emotional responses. It is open to all members of the club.

The online Develop Your Photography sessions is especially targeted at new members and covers all aspects of taking and editing images such as: What Camera? What Settings? and What Editing software? Recent tutorials have covered landscape shooting and editing in Lightroom and Photoshop.

Do you invite guest speakers?

Each year we organise 8-10 sessions with external speakers and aim to cover a wide a range of topics. Typically four of these sessions are by Zoom allowing us to recruit speakers from much further afield. We do have an online membership (at a reduced subscription) for these meetings and

for competition entries from members who live some distance away.

Do members compete in regional or national competitions?

In addition to our regular internal competitions, we participate in inter-club competitions and regional competitions organised by the Chiltern Association of Camera Clubs. Members regularly submit entries to national competitions and several have achieved LRPS or ARPS awards. We actively encourage members to submit portfolios to gain their LRPS or ARPS and provide constructive feedback on assembling a portfolio.

We are delighted that one of our members, Dr Richard Ellis, has just been awarded the Fenton Medal and Honorary Life Membership for his outstanding contribution to the Royal Photographic Society. Amongst his many contributions Richard is a founding member and has served as chair of the RPS Landscape Group.

Are any residential trips or outings planned?

Each month we organise photowalks so that members can experiment and develop their photographic skills. Recent examples include photographing London's bridges at night, Kew Gardens, phone photography around Windsor and street photography in Brick Lane.

Last season the club organised a very successful weekend trip to Blakeney in Norfolk, providing members with a wide range of photographic opportunities including architecture, bird photography at

4 Gannets Feeding by Nicki Ryan

5 Lion Nebula by Neil Mountford

6 City Impression by Tanja Nordmann

7 Ilulissat Fjord Greenland by Shirley Difrawy

8 Darkness Into Light by Kiran Oram

9 Windsor On Duty by Nick Warner

10 Abstract by Diana Moss

nearby reserves and landscape. A weekend trip to the Dorset coast is scheduled for spring.

Do you have any funny stories about the club?

Our meetings are full of good humour and fun. One story we recall is the competition judge who mistook a fish with an open mouth for a hippopotamus.

What are the club's goals for the future?

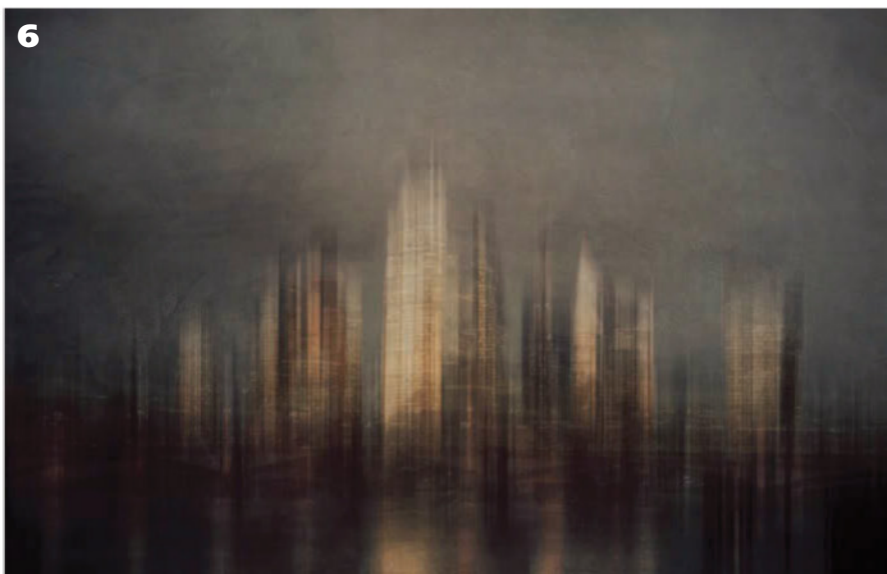
To provide a supportive environment that encourages all our members to expand and diversify their photography – encouraging them to continue to learn new techniques that will assist them to engage with genres outside their specialist interests, and to improve their editing and post production skills. Through constructive critical feedback we aim to enable all members to increase the quality of their images. As part of this learning process we run several WhatsApp groups and encourage members to post their images on social media.

Our second major aim is to create a vibrant social community where we all learn from each other. The social aspect of joining a camera club and interacting with others who have the same passion is key to our success. Our aim is that members looking back over the year will feel that being a member of Windsor Photographic Society has been a rewarding and friendly experience. Achieving these goals is key to members renewing their memberships and to attracting a healthy influx of new members.

AP



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Club essentials

Windsor Photographic Society

Old Court, St. Leonard's Road,
Windsor SL4 3BL

Meets: Weekly at the Old Court, St. Leonard's Road, Windsor, on Mondays 7.30-10pm from September to mid-July except bank holidays

Membership: £70 per year with a 20% reduction for students.

Contact:
chairman@windsor-photographic-society.co.uk

Web: www.windsor-photographic-society.co.uk



THE EISA PHOTOGRAPHY MAESTRO CONTEST 2025

This year's theme: **Street Life**

Scope and Contest Rules:

The competition has two categories.

Single: You may submit one picture based on the theme of 'Street Life'.

Series: You may submit a total of 5-8 pictures as part of a portfolio based on the theme of 'Street Life'.

Photographers may compete in one category only. All entries must be in digital format (camera or scanned film originals) and must not have won a prize in any other competition. AI-generated images and pictures older than 2022 are excluded.



PRIZES:
SINGLE PICTURE
€1,000 & EISA Maestro Trophy
PICTURE SERIES
€2,000 & EISA Maestro Trophy

NATIONAL DEADLINE: MAY 15TH 2025

Email your entry (single image OR series) to: ap.Maestro@kelsey.co.uk. Images must be JPEG and a minimum of 2,000 pixels on the longest side. AP will choose the winners and publish them in a July issue. The first-placed winners will receive a one-year digital subscription to AP and go forward to the International round.

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for Single and Series winners: €500



INTERNATIONAL JUDGING: JUNE 2025

The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's General Meeting in June 2025. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in September 2025 and revealed, online, alongside the EISA product Awards on 15 August 2025.

The winning international photographs will be published in the Sept or Oct issues of all 15 EISA photo magazines/websites. Circumstances permitting, winners will be invited to the EISA Awards ceremony in Sept 2025



For further details, terms and conditions visit www.eisa.eu/maestro and www.amateurphotographer.com

Buying Guide

109
cameras
listed &
rated

Our comprehensive listing of key camera specifications

Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera

manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

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Mirrorless cameras				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (in)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (mm)	HEIGHT (mm)	DEPTH (mm)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY												SHOOTING	SCREEN			DIMENSIONS			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	-	1053	40	-	-	-	3.2	-	-	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	-	4779	5	-	-	-	3	-	-	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	-	4779	30	-	-	-	3.2	-	-	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	-	5940	12	-	-	-	3.2	-	-	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	-	1053	30	-	-	-	3.2	-	-	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	-	4897	12	-	-	-	3	-	-	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	-	651	15	-	-	-	3	-	-	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	-	4897	6	-	-	-	3	-	-	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	-	651	15	-	-	-	3	-	-	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	-	651	12	-	-	-	3	-	-	310	116.3	85.5	68.8	375
NEW Canon EOS R50 V	£729		Compact video-focused model based on the R50, but with no viewfinder	APS-C	24.2	Canon RF	51,200	3840	-	651	12	-	-	-	3	-	-	480	119.3	73.7	45.2	370
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	-	143	6.5	-	-	-	3			340	116.3	85.5	68.8	356
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	-	425	15	-	-	-	3	-	-	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	-	425	40	-	-	-	3	-	-	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	-	425	20	-	-	-	3	-	-	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	-	425	20	-	-	-	3	-	-	750	127.7	85.1	65.4	491
Fujifilm X-T30 II	£769	5★	Superb mid-range model that's a joy to use and gives lovely output	APS-C	26.1	Fujifilm X	51,200	4096	-	425	8	-	-	-	3	-	-	390	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	-	425	9	-	-	-	3	-	-	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	-	425	15	-	-	-	3	-	-	580	129.5	91	63.8	557
Leica SL2	£5300	4★	Sports 47.3MP full-frame sensor, in-body stabilisation and 5K video	FF	47.3	L-mount	50,000	5120	-	225	20	-	-	-	3.2	-	-	370	147	107	83	916
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	-	315	15	-	-	-	3.2	-	-	260	141.2	108	84.6	854
Leica SL3-S	£4500	4★	More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	-	779	30	-	-	-	3.2	-	-	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	-	273	4.5	-	-	-	3.2	-	-	470	134	100.5	69.5	675
NEW Nikon Z5II	£1599		Impressively highly specified entry-level model at an attractive price	FF	24.5	Nikon Z	204,800	3840	-	273	14	-	-	-	3.2	-	-	380	134	100.5	72	700
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2024	FF	24.5	Nikon Z	204,800	3840	-	273	14	-	-	-	3.2	-	-	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	-	273	20	-	-	-	3.2	-	-	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	-	493	10	-	-	-	3.2	-	-	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	-	493	20	-	-	-	3.2	-	-	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	-	493	20	-	-	-	3.2	-	-	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	-	273	14	-	-	-	3.2	-	-	380	144	103	49	710
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	-	209	11	-	-	-	3	-	-	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	-	209	11	-	-	-	3.2	-	-	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	-	209	15	-	-	-	3.2	-	-	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	-	209	11	-	-	-	3	-	-	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840	-	121	15	-	-	-	3	-	-	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	-	1053	120	-	-	-	3	-	-	520	134.8	91.6	72.7	599
OM System OM-3	£1700	5★	Combines gorgeous retro design with most of the OM-1 Mark II's features	4/3	20.4	Mic4/3	102,400	4096	-	1053	120	-	-	-	3	-	-	590	139.3	89.9	45.8	496
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	-	121	10	-	-	-	3	-	-	310	125.3	85.2	49.7	414

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Mirrorless cameras

Mirrorless cameras							sensor size	resolution (mp)	lens mount	max iso	video	shooting				screen			dimensions			
name & model	rrp	score	summary									shooting				screen			dimensions			
Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship camera with in-body IS	4/3	20.3	Mic4/3	25,600	3840	•	225	9	•	•		3	•	•	890	136.9	97.3	91.6	658
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	•	779	14	•	•		3	•	•	390	134.3	102.3	90.1	658
Panasonic Lumix G97	£699	4★	Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	•	49	9	•	•	•	3	•	•	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	•	49	10	•	•	•	3	•	•	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	•	225	12	•	•		3	•	•	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	•		14	•	•		3	•	•	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	•		15	•	•		3	•	•	330	138.4	100.3	99.6	805
NEW Panasonic Lumix S1R II	£2999	5★	High-end stills-video hybrid camera, with phase-detect AF and 8K recording	FF	44.3	L-mount	102,400	8128	•		10	•	•		3	•	•	350	134.3	102.3	91.8	795
Panasonic Lumix S5D	£1000		Affordable compact-bodied, enthusiast-focused hybrid camera	FF	24.2	L-mount	204,800	4096	•	225	7	•	•		3	•	•	450	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	•	779	9	•	•		3	•	•	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	•	779	9	•	•		3	•	•	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	•	779	30	•			3	•	•	470	126	70.8	46.7	486
NEW Sigma BF	£1969		Stunningly designed, relatively compact model for photographers	FF	24.6	L-mount	102,400	6016			8				3.2		•	260	130.1	72.8	36.8	446
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	•	49	18				3.2		•	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	•	49	10				3.2		•	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•	•	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	•	425	11	•	•	•	3	•	•	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilition and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	•	425	11	•	•		3	•	•	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	•	759	11	•	•		3	•	•	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	•	759	30	•	•		3	•	•	530	128.9	96.9	80.8	737
Sony Alpha 1 II	£6300	5★	High resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	•	759	30	•	•		3.2	•	•	520	136.1	96.9	82.9	743
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080	•	117	5	•	•		3	•		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	•	693	10	•	•		3	•	•	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	•	759	10	•	•		3	•	•	610	131	96.4	79.8	658
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	•	693	10	•	•		3	•	•	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	•	759	10	•	•		3	•	•	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	•	693	8	•	•		3	•	•	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	•	567	10	•	•		3	•	•	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	•	693	10	•	•		3.2	•	•	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	•	759	10	•	•		3	•	•	600	128.9	96.9	80.8	600
Sony Alpha 9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	•	693	20	•	•		3	•	•	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	•	759	120	•	•		3.2	•	•	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	•	759	10		•		3	•	•	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	•	425	11		•		3	•	•	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	•	759			•		3	•	•	610	114.5	67.5	54.2	377

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DSLR cameras				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (in)	ARTICULATED LCD	THICK SCREEN	BATTERY LIFE (SHOTS)	WIDTH (mm)	HEIGHT (mm)	DEPTH (mm)	WEIGHT (g)
NAME & MODEL	RRP	SCORE	SUMMARY												SHOOTING	SCREEN						DIMENSIONS
Canon EOS 2000D	£469	3 ★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	•	•	3			500	129	101.3	77.6	475
Canon EOS 250D	£530	4 ★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	•	9	5	95	•	•	3	•	•	1070	122.4	92.6	69.8	449
Canon EOS 850D	£820	4 ★	Fully featured upper entry-level DSLR includes 4K video recording	APS-C	24.1	Canon EF	51,200	3840	•	45	7	95	•	•	3	•	•	800	131	102.6	76.2	515
Canon EOS 90D	£1210	4 ★	Mid-range DSLR boasts 32.5MP sensor, 10fps shooting and 4K video	APS-C	32.5	Canon EF	51,200	3840	•	45	10	100	•	•	3	•	•	1300	140.7	104.8	76.8	701
Canon EOS 5D Mark IV	£3599	4.5 ★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	•	61	7	100	•		3.2	•	•	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	•	191	16	100	•		3.2	•	•	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5 ★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	•	51	7	100	•		3.2	•	•	2,060	143.5	115.5	76	840
Nikon D850	£3499	5 ★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	•	153	7	100	•		3.2	•	•	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	•	105	14	100	•		3.2	•	•	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	•	•	3	•	•	460	125.5	93	74	684
Pentax K-3 III	£1899	4 ★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	•	101	12	100	•		3.2	•	•	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4 ★	Specialist version of the K-3 III that only shoots in black & white	APS-C	25.7	Pentax K	1,600,000	3840	•	101	12	100	•		3.2	•	•	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5 ★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	•	33	4.4	100	•		3.2	•	•	670	136.5	110	85.5	1010

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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Compact cameras

Compact cameras																					
				SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)	
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING				SCREEN			DIMENSIONS				
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	•	30	•	•	•	3in	•	•	265	105.5	60.9	41.4	304
NEW Canon V1	£959		Video-focused with ultra-wide zoom, but also interesting for photographers	1.4in	22.3	16-50	51,200	3840	•	15	•	•	•	3in	•	•	400	118.3	68.0	52.5	426
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	•	na	•	•	•	2in	•	•	290	63.8	90.0	34.3	211
NEW Fujifilm GFX100RF	£4699		Surprisingly portable 102MP medium-format compact with 28mm equiv lens	MF	102	28	102,400	4096	•	6	•	•	•	3.2in	•	•	820	133.5	90.4	76.5	735
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	•	20	•	•	•	3in	•	•	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,000	3840		11	•	•	•	3in		•	TBC	130	69	34	397
Leica V-Lux 5	£1049		Customised, re-badged version of the Panasonic FZ1000 II	1in	20.1	25-400	25,000	3840	•	12	•	•	•	3in	•	•	440	136.7	97.2	131.5	812
Leica Q2 Monochrom	£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	•	•	•	3in		•	350	130	80	91.9	734
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	•	•	•	3in	•	•	350	130	80.3	92.6	743
Leica Q3 43	£5900	5★	Premium compact with 60MP full-frame sensor and 43mm f/2 lens	FF	60.3	43	100,000	8192		15	•	•	•	3in	•	•	350	130	80.3	97.6	772
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	•	12	•	•	•	3in	•	•	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	•	12	•	•	•	3in	•	•	350	137.6	101.9	134.7	966
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4	•	•	•	3in		•	200	109.4	61.9	33.2	257
Ricoh GR III HDF	£1049	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4	•	•	•	3in		•	200	109.4	61.9	33.2	257
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4	•	•	•	3in		•	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4	•	•	•	3in		•	200	109.4	61.9	35.2	262
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	•	24	•	•	•	3in	•	•	400	132.5	94	144	1095
Sony RX100 V	£900	4.5★	Includes super-fast 24fps shooting and slow-motion video up to 960fps	1in	20.1	24-70	12,800	3840		24	•	•	•	3in	•	•	220	101.6	58.1	41	299
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	•	20	•	•	•	3in	•	•	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	•	24	•	•	•	3in	•	•	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	•	24	•	•	•	3in	•	•	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	•	16	•	•	•	3in	•	•	360	105.5	60	46.4	256

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"The exact product I was searching for, in stock, good price and very carefully packaged up with super fast delivery. Excellent service!"



"Very informative the guys really know their stuff. Nothing was too much trouble."



"Great service as always. My go-to store for all my camera needs."



"This is how internet shopping should be!"



"Highly recommend popping in if you need anything camera related, old or new."



"Never seen a camera shop with so many varieties of camera from film to digital, clearly shows a lot of passion and hard work!"



"Quick delivery and great products!"



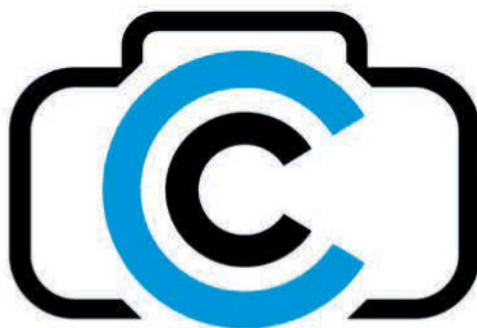
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f/2.8 Di III-A RXD

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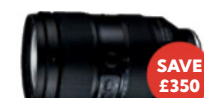
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BACKPACK



Expected April 2025

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BACKPACK



Expected April 2025

THINK TANK WALKER PRO 24L

BACKPACK



Expected April 2025

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 EOS 5D Mark II from **£153**
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 EOS R6 Mark II from **£1,739**
 EOS R8 from **£1,104**

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 D5 (XQD) from **£879**
 D850 from **£1,319**
 D780 from **£1,049**
 D750 from **£529**
 D500 from **£749**

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Z7 from **£1,239**
 Z6 II from **£939**
 Z6 from **£639**
 Z5 from **£599**

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 GFX 100 from **£2,319**
 GFX 50S II**£2,359**
 X-H2S from **£1,859**
 X-H2 from **£1,309**
 X-Pro 3 (Dura Black)**£1,409**
 X-Pro 2**£1,029**
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R5 body
F4.5/7.1 L IS USM



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R5 MKII body.....	£3399/3799	7D MKII body box.....	£599
R5 body.....	£1999	6D MKII body box.....	£799
R7 body.....	£999	RP body.....	£499
RF 14-35 F4 L IS USM box.....	£1199	6D body box.....	£499
RF 15-35 F2.8 L IS USM box.....	£1399	5D5 body.....	£999
RF 24 F1.8 STM macro box.....	£1499	5D MKIV body.....	£899/1499
RF 24-70 F2.8 IS USM box.....	£1799	5D MKIII body box.....	£599
RF 24-105 F4 L IS.....	£999	80D body box.....	£549
RF 24-105 F4/7.3 IS STM.....	£329	BE-221/20/16/14/13/11/9/8 each	£95
RF 35 F1.8 IS macro.....	£399	CANON M MIRRORLESS USED	
RF 50 F1.2 L USM box.....	£1499	M50 MK1 + 15-45 box.....	£449
RF 70-200 F2.8 L IS USM box.....	£1299	M50 + 15-45 box.....	£349
RF 85 F2 macro box.....	£499	EF-M 11-22 F4/5.6 IS STM.....	£249
RF 100-500 F4.5/7.1 L IS USM.....	£2299	EF-M 15-45 F3.6/3.6 IS STM.....	£349
RF 100-500 F4.5/7.1 L IS USM.....	£2299	EF-M 18-135 F3.5/6.3 IS STM.....	£749
RF 200-800 F6.3/9 IS USM.....	£1799	EF-M 15-45 F1.8 STM.....	£399
RF 600 F11.....	£499	EF-M 25-100 F4.5/6.3 IS STM.....	£249
RF 800 F11.....	£599	EF-M adapter.....	£89
BG-R10 grip (fit R5/6).....	£249	www.mfjsups.com	

Used Canon

500mm F4
100-400mm 300mm F2.8 400mm F4 IS USM LII
F4.5/5.6 LII IS USM LII DO II USM



£999 £2699 £3999 £4499

CANON AF LENSES USED	
10-18 F4.5/5.6 IS STM EFS.....	£99
11-24 F4 L USM box.....	£999
15 F2.8 fisheye.....	£399
15-85 F3.5/5.6 EFS.....	£199
16-35 F4 USM IS L box.....	£599
17 F4 TSE box.....	£1099
17-40 F4 L USM.....	£249
17-55 F2.8 IS USM box EFS.....	£399
18-135 F3.5/5.6 IS EFS nano.....	£299
18-200 F3.5/5.6 IS EFS.....	£299
24-70 F2.8 USM LII box.....	£999
24-70 F4 IS USM.....	£599
24-105 F4 IS USM L.....	£2699
28-300 F3.5/5.6 L IS USM box.....	£699
35 F1.4 USM LII box.....	£3999
50 F1.2 L USM box.....	£799
50 F1.4 USM box.....	£249
60 F2.8 macro EFS.....	£349

Used Canon

6D MKII
5D MKIV body 5Ds body
body



£899 £999 £799

SIGMA CAF USED	
4.5 F2.8 DC fisheye box.....	£499
10 F2.8 EX DC HSM.....	£249
10-20 F3.5 EX DC HSM.....	£229
12-24 F4.5/5.6 II DG.....	£399
14-24 F2.8 Art box.....	£799
18-200 F3.5/6.3 DC OS.....	£199
20 F1.4 DG Art box.....	£399
24 F1.4 Art.....	£399
24-70 F2.8 Art OS HSM.....	£899
24-105 F4 DG OS box.....	£399
35 F1.4 Art.....£399	50 F1.4 Art.....£399
70-300 F4.5/5.6 DG.....	£139
100-400 F5.6/3.5 OS HSM.....	£599
105 F2.8 EX DG HSM OS.....	£329
150 F2.8 EX DG OS.....	£399
150-600 F5.6/3 DG OS sport.....	£699
150-600 F5.6/3 DG OS contem.....	£699
TC1401 1.4x extender.....	£149

OTHER CAF USED	
TAMRON 10-24 F3.5/4.5 DiII.....	£179
TAMRON 16-300 F3.5/6.3 VC.....	£399
TAMRON 18-270 F3.5/6.3 VC.....	£399
TAMRON 70-300 F4.5/6.5 VC USD.....	£249
TAMRON 70-300 F4.5/6.5 Di.....	£299
TAMRON 90 F2.8 Di.....	£199
TOKINA 12-24 F4 DX MKII.....	£199
TOKINA 12-24 F4 DX box.....	£269

FLASH/ACCESSORIES USED	
ST-E3 box.....£169	ST-E2 box.....£69
MT24-EX ringflash box.....	£449
MR14-EX ringflash box.....	£449
EL-5 flash box.....	£449
4300LiII.....£119	4300EX II.....£399
180EX.....£119	SD900Li.....£179
600EX RT.....£159	600EX RTII box.....£349
Angle finder C.....	£79
RS-80N3 rem.£30	TC80-N3 rem.....£79

OTHER CAF USED	
TAMRON 10-24 F3.5/4.5 DiII.....	£179
TAMRON 16-300 F3.5/6.3 II VC.....	£399
TAMRON 18-270 F3.5/6.3 VC.....	£199
TAMRON 70-300 F4.5/6.3 VC USD.....	£249
TAMRON 70-300 F4.5/6.3 Di.....	£99
TAMRON 90 F2.8 Di.....	£199
TOKINA 12-24 F4 DX MKII.....	£199
TOKINA 12-28 F4 DX box.....	£269
FLASH/ACCESSORIES USED	
ST-E3 box.....	£169
ST-E2 box.....	£69
MT24-EX ringflash box.....	£449
MRI2 EXII ringflash box.....	£449
EL-5 flash box.....	£399
430EXIII.....	£199
430EX II.....	£99
580EX.....	£149
580EXII.....	£179
600EX RT.....	£199
600EX RTII box.....	£349
Angle finder C.....	£79
RS-80N3 rem.....	£30
TC80-N3 rem.....	£79

Used Nikon

Z9 body 800mm F6.3 VR S
Z7 MKII body
body



£2999 £1699 £4399

NIKON Z MIRRORLESS USED		NIKON DSLR USED	
Z9 body box.....	£2999/3699	D6 body box.....	£3299
Z8 body box.....	£2699	D5 body box.....	£1399/2699
Z7 MKII body box.....	£1699	D4 body box.....	£799
Z6 body.....£699	Z5 body.....£799	D850 body box.....	£999/1899
20 F1.8 S.....£799	24 F1.8 S box.....£699	D810 body box.....	£799
24-70 F2.8 S box.....	£1699	D800 body box.....	£499
24-70 F4 S.....£399	24-120 F4 SE899	D780 body box.....	£1399
24-200 F4.6/3 VR box.....	£599	D750 body box.....	£599
35 F1.8 S box.....	£599	D730 body box.....	£699
50 F1.8 S.....£449	50 F2.8 S.....£499	D300 body box.....	£199
70-200 F2.8 VR S box.....	£1599	D7500 body.....	£699
85 F1.8 Z box.....	£549	D7200 body.....	£499
105 F2.8 VR macro box.....	£599	D7100 b/o box.....£399	D800 body£149
180-600 F5.6/3 VR box.....	£1599	D5500 body.....	£349
400 F4.5 S VR box.....	£2399	MBD-18 (D850) box.....	£269
800 F6.3 VR S.....	£4399	MBD-16 (D7500).....	£99
TC 1.4x converter.....	£479	MBD-15 (D7100/7200).....	£99
FTZ adapter II box.....	£229	MBD-14 (D7800/810).....	£99
FTZ adapter box.....	£149	MBD-11 (D7000).....	£49
MB-N11 grip (fit Z6/7).....	£249	MBD-10 (D300/700).....	£79
MB-N10 grip (fit Z6/7).....	£149	Coolpix P1000 bridge box.....	£699

Used Nikon

800mm F5.6 E FL VR
180-400mm F4 500mm F4 E FL VR
body



£5999 £3299 £5999

NIKON AF LENSES USED	
10-20 F4.5/5.6 AF-P DX VR.....	£199
10-24 F3.5/4.5 AF box.....	£399
14-24 F2.8 AFS.....	£699
16-35 F4 AFS VR box.....	£399
16-80 F2.8 VR DX.....	£499
16-85 F3.5/5.6 AFS VR.....	£199
18-35 F3.5/4.5 AFS.....	£199
18-105 F3.5/5.6 VR DX AFS.....	£149
18-140 F3.5/5.6 AFS VR.....	£199
18-200 F3.5/5.6 VR DX MKII.....	£299
18-300 F3.5/5.6 VR DX.....	£149
20 F1.8 AFS box.....	£499
24 F1.4 AFS Mint box.....	£799
24 F2.8 AFD box.....	£249
24 F3.5 PC-E box.....	£799
24-70 F2.8 AFS VR box.....	£1299
24-70 F2.8 AFS VR box.....	£499
24-120 F4 AFS VR.....	£499
28-300 F3.5/5.6 AFS VR box.....	£499
35 F1.8 AFS ED.....	£299
35 F2.8 AFD.....	£299

Used Nikon

D850 body D500 body D6 body
body



£999 £999 £3299

SIGMA NAF USED	
10-20 F3.5 DC box.....	£229
10-20 F4/5.6 DC HSM.....	£129
12-24 F4.5/5.6 II HSM.....	£399
14-24 F4 DG OS.....	£499
35 F1.4 Art.....	£499
50 F1.4 Art.....	£399
70-200 F2.8 EX DG OS HSM.....	£399
105 F2.8 EX DG HSM OS.....	£329
150 F2.8 EX DG OS HSM box.....	£399
150-600 F5.6/3 DG OS sport.....	£699
150-600 F5.6/3 DG OS contem.....	£699
180 F2.8 OS macro.....	£599
TC-1401 1.4x extender.....	£149
TAMRON LENSES - SEE WEBSITE	
FLASH / ACCESSORIES USED	
SB-700 box.....£149	SB-900 box.....£149
SU-800 commander.....	£149
DR-6 angle finder.....	£149
DR-5 angle finder.....	£149
MC-36A remote.....	£149
MC-30A remote.....	£79

NIKON 35MM BODIES/LENSES USED	
F5 body box.....	£699
F100 + MB-15 grip.....	£349
F90X/F801/F601 body each.....	£999
F3HP body.....	£499/799
F3H body.....	£499
F2 + DP-1.....	£399
F + plain prism.....	£499
FM2N body.....	£399/599
28-85 F3.5/4.5 AIS.....	£249
35 F2 AIS.....	£349
35 F2.8 shift early.....	£299
35-105 F3.5/4.5 AIS.....	£349
50 F1.2 AIS.....£499	50 F1.4 AIS.....£129
55 F2.8 AIS micro.....	£199
85 F2 AIS.....£499	85 F2 AI.....£329
100-300 F5.6 AIS.....	£199
100 F1.8 AIS.....	£499
135 F2 AIS.....	£399
180 F2.8 AIS.....	£399
200 F4 AIS macro.....	£399

NIKON 35MM BODIES/LENSES USED	
F5 body box.....	£699
F100 + MB-15 grip.....	£349
F90X/F801/F601 body each.....	£99
F3HP body.....	£499/799
F3 body.....	£499
F2 + DP-1.....	£399
F + plain prism.....	£499
FM2N body.....	£399/599
18 F3.5 AIS box.....	£699
28-85 F3.5/4.5 AIS.....	£249
35 F2 AIS.....	£349
35 F2.8 shift early.....	£299
35-105 F3.5/4.5 AIS.....	£149
50 F1.2 AIS.....	£499
50 F1.4 AIS.....	£329
55 F2.8 AIS micro.....	£199
85 F2 AIS.....	£349
85 F2 AI.....	£329
100-300 F5.6 AIS.....	£199
105 F1.8 AIS.....	£499
135 F2 AIS.....	£499
180 F2.8 AIS.....	£399
200 F4 AIS macro.....	£399

Fujifilm Used

XT-4 body
body



£899

FUJII X DIGITAL USED		
XT-4 body.....	£899 XT-2 body.....	£499
16 F1.4 WR box.....		£499
16-55 F2.8 XF.....		£799
16-80 F4 WR.....		£399
18-55 F2.8/4 XF.....		£299
23 F1.4 XF WR.....		£399
23 F2 XF.....		£299
27 F2.8 X box.....		£349
35 F2 XF WR.....		£299
50-140 F2.8 WR box.....		£999
50-230 F4.5/5.7 MKII.....		£239
55-200 F3.5/4.8 R.....		£349
56 F1.2 R.....		£449
1.4x XF conv.....		£299
X500 flash.....	£249 EF-42 flash.....	£199

Olympus Used

OM-1 body
body



£899

OLYMPUS MICRO 4/3 USED		
OM-1 body.....	£899 OM-5 body.....	£799
E-M1 MKII body box.....		£599
Pen F body box.....		£699
7-14 F2.8 Pro.....		£699
8-25 F4 Pro.....		£749
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12-45 F4 Pro.....	£399 12-100 F4.....	£799
12-200 F3.5/6.3 box.....		£599
17 F1.2 Pro.....		£599
40-150 F2.8 Pro box.....		£799
40-150 F4 Pro box.....		£649
60 F2.8 macro box.....		£349
75-300 F4.6/7.5 MSCII.....		£349
100-400 F5.6/3.5 IS box.....		£599
1.4x converter box.....		£239

Panasonic Used

S5 + 20-60mm
body



£1299

PANASONIC MICRO 4/3 USED	
G9 body box.....	£499
7-14 F4.....£399	8-18 F2.8/4 box.....£599
12-35 F2.8 II.....	£449
12-60 F2.8/4.....	£399
12-60 F3.5/5.6.....	£199
25 F1.4 box.....	£399
35-100 F2.8 MKII box.....	£599
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45-75 F4.5/5.6.....	£299
45-200 F4.5/5.6 box.....	£179
FZ1000 MKII bridge.....	£599
FZ72 bridge.....	£169
PANASONIC S SERIES USED	
S5 MKII + 20-60 box.....	£1299
70-200 F4.5 OIS box.....	£799

Sony Used

A9 MKIII body
body



£3999

SONY DIGITAL USED	
A7R MKV.....£2499	A7R MKIV.....£1799
A7 MKIV body.....	£1499
VG-CA EM grip box.....	£299
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24-240 F3.5/6.3 OSS box.....	£599
35 F1.4 ZA OSS.....£599	50 F1.4 ZA.....£799
70-200 F2.8 GM OSS.....	£1199
70-200 F4 G.....£799	85 F1.4 GM.....£999
90 F2.8 G OSS macro.....	£599
100 F2.8 GM.....£899	2x conv E.....£399
Sigma 35 F1.2 / 85 F1.4 Art each.....	£699
Voigtlander 50 F2 APO MF.....	£499
Voigtlander 65 F2 macro MF.....	£399

Canon FD Used

EOS 3 body
body



£499

CANON 35MM USED		
EOS 3 body.....	£499 EOS 5 body.....	£129
A1 body box.....		£199
AE-1 body silver.....		£129
AE-1P body black Box.....		£299
AE-1P body silver.....		£219
PB-E2 drive fits EOS1N/V/EOS3.....		£149
MINOLTA MD USED		
X-700 body.....	£199 X-300 body.....	£99
OLYMPUS OM USED		
OM-1N body black box.....		£299
OM-1 body.....		£179
OM-2N body black.....		£299
OM-2N body silver.....		£299
OM-10 body.....		£99
OM-40 body.....		£99

Rollei Used

Rolleiflex 2.8E + case
body



£1699

LEICA USED	
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Televid 77 + 32x eyepiece	£599
5x4 MONORAIL USED	
Cambo Master 6	£699
Wista 4x5 roll film holder	£179
Wista 6x7 roll film holder	£179
Wista 6x9 roll film holder	£179
GIZZO USED	
GH3382 QD ball head	£329
GT15457 Traveller & head	£429
GT35411LS.....£499	GT5540LS.....£599
GT5543LS.....	£699
G2220 Explorer.....	£199
GHGFI Gimbal head	£379
G2380 Fluidhead.....	£239

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45-90 F4/5.6 PE.....	£399	SQB, 80 plain prism, 120 back.....	£799
50 F2.8 PE.....	£299	50 F2.8 E MC199	£199
100 F4 PE macro.....	£299	SQA body box.....	£299
100 F4 E macro.....	£199	40 F4 S.....	£399
100-220 F4.8 PE.....	£399	110 F4 macro.....	£299
135 F4 PE.....	£369	150 F4 PS.....	£299
180 F4.5 PE.....	£369	1x converter PS box.....	£299
250 F5.6 E 149	£149	2x converter PS box.....	£149
500 F8.....	£499	SQA 120 back late.....	£149
2x extender.....	£499	SQA 120 back early.....	£99
Ext tube E14, E28, E42 each.....	£349	Polaroid back.....	£99
ETRS1 120 back RWC late.....	£699	AEIII waist level finder.....	£399
135W back.....	£699	SQA prism E late.....	£399
135N back.....	£249	Plain S.....	£199
Speed grip E.....	£99	Plain S5.....	£199
WLF.....	£149	Prism AE early.....	£249
Sports finder.....	£399	Prism MF.....	£299
AEIII prism.....	£499	SQA speed grip.....	£299
AEIII prism.....	£199	Macro bellows.....	£199
Rotary or plain prism E box ea.....	£149		
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HASSELBLAD 6x6 USED	
SQA, 80 F2.8 CFE, A12, WLF.	£3495
SQ3CX, 80 F2.8, A12, WLF	£1995
501C body black.	£995
501CM Red, A12, 80 CFE, WLF	£2995
501CM body chrome	£1495
500CM, 80 F2.8 CF, A12, WLF	£1995
50 F4 CF. £699 50 F4 CFI	£1195
120 F4 CFI.	£995
135 F5.6 CF. £799 150 F4 CFI.	£795
150 F4 CF.	£495
150 F4 Black T*	£395
150 F5.6 CF. £495 150 F5.6 CF. black T*	£295
Winder CW.	£195
PM90 prism. £599 PM90 prism.	£365
A12 magazine.	£199/495
A16 magazine.	£295
Snap lock flash. grin. box.	£295

MAMIYA 645 MF USED	
M645 Super complete	£699
M645 Pro body	£399
150 F3.5 N	£199
WLF fits 645 Super/Pro	£199
120 black	£149
MAMIYA 7 RF 6x7 USED	
150 F4.5	£399
Polarising filter ZE702 box	£149
MAMIYA RB 6x7 USED	
RB 6x7 Pro SD, 90, RFH, WLF	£999
RB67 Pro SD, 75, RFH, WLF	£999
RB 6x7 Pro S body	£199
RB 6x7 F4 soft	£199
RB F4.5	£199
Pro SD 645 black	£249
WLF	£129
Chimney box	£199
Multi-angle grip	£169

PENTAX 645 AF USED	
33-55 F4.5 FA	£49
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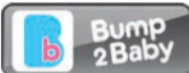
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Final Analysis

Tracy Marshall-Grant considers...

Coney Island Fisherman, June 2024, by John Johnson

John Johnson is a Liverpool-based photographer known for his famous images of local Merseyside musicians, football fans and cityscapes. His work is widely collected and his images are popular as album covers and promotional shots, such as that of Channel 4's *The Piano* Season 2 winner, Brad Kella.

A quiet, unassuming man, Johnson and his camera quietly consume Liverpool culture and tourism, making friends and lifelong supporters as he goes. For this column I've selected an image from one of his rare series' taken outside the city of Liverpool.

Catch of the day

In this picture, taken in the well-known New York area of Coney Island, Johnson turns his curious eye to a fisherman strolling along the pier with his catch of the day.

The image is similar to the work of many photographers inspiring Johnson, such as Ken Grant, Harold Feinstein and Martin Parr where a distance but a connection to their subject is apparent. An interaction has taken place during the shooting of the image and the comfort with the



moment is apparent in the image as a result. Having been with Grant, Johnson and Parr during their interactions while they photograph, I can testify that this respectful interaction, sometimes encapsulated in merely a nod of the head, takes place and is key to some of the genuine warmth in their images.

I like the amused smiles and faces of those sitting on the pier in this image, but they vanish into the background for me as the fisherman

dominates. His face full of the lines and marks of a life, perhaps at sea or perhaps just one of challenges and harsh reality. Johnson has captured this beautifully.

When I spoke to John about his work and the particular turn of events which have him outside of Liverpool doing his work, he said: 'I tend to focus on long-term projects and with Coney Island long being a mecca for so many street and social documentary photographers,

'The fisherman's face is full of the lines and marks of a life, perhaps at sea or perhaps just one of challenges and harsh reality'

including one of my all-time favourites, Harold Feinstein, I just had to check it out for myself. It is my Liverpool away from Liverpool.'

He spent hours walking the 2.7 miles of the Coney Island boardwalk for over two weeks and his commitment has resulted in a beautiful

series of images that I hope he will at some stage publish. John Johnson is a bit of an enigma when it comes to websites, social media and an online presence, but if you can take time to explore his work please do – it is well worth the online investigation.



Tracy Marshall-Grant is an arts director, curator and producer. She has recently been deputy director of the new Centre for British Photography and director of development for the Royal Photographic Society. Previously she has worked for the Bristol Photo Festival, Look Photo Biennial 2019, Open Eye Gallery and Belfast Exposed Gallery. Tracy co-curated the award-winning Chris Killip exhibition which is currently on show at the Baltic gallery in Gateshead.

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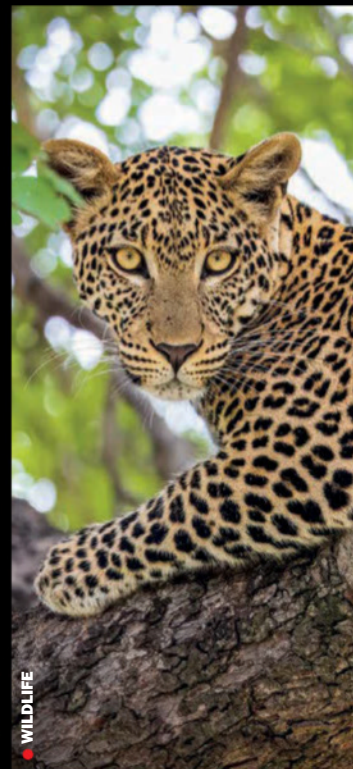
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